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INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

JANUARY 2001

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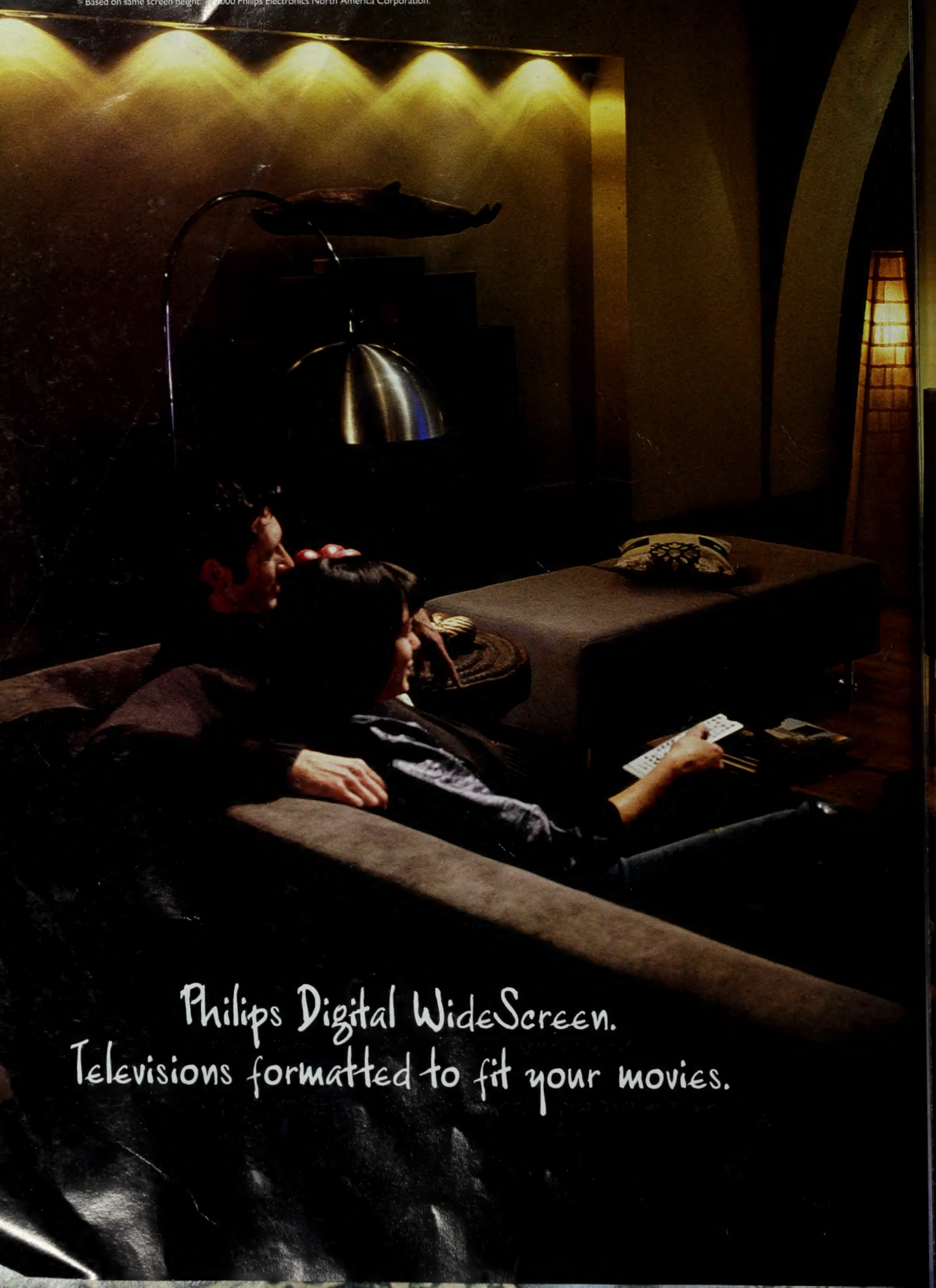


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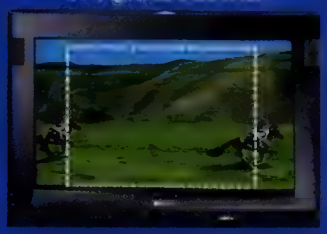




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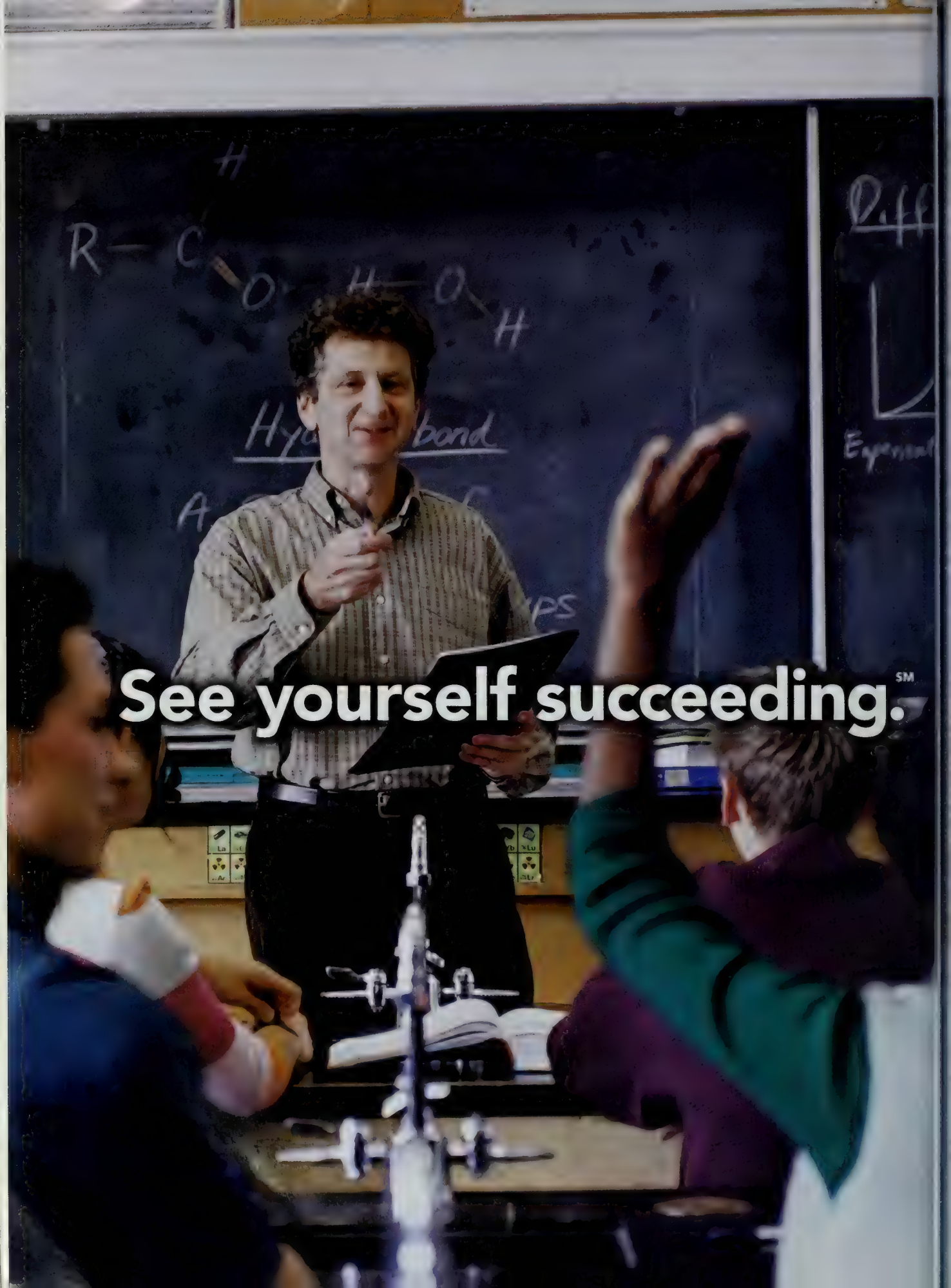
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Style leader Pauline de Rothschild in 1972. See page 72.

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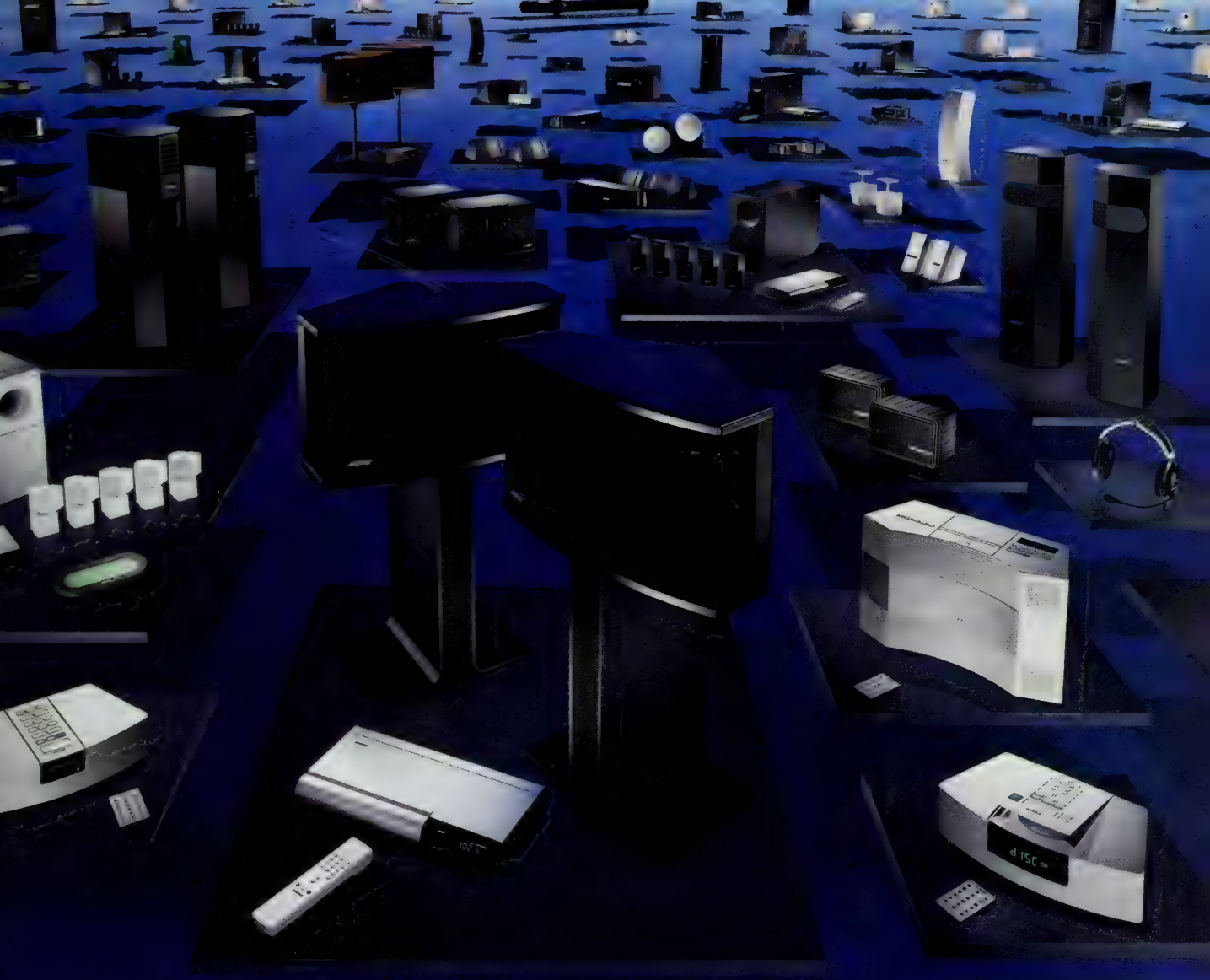
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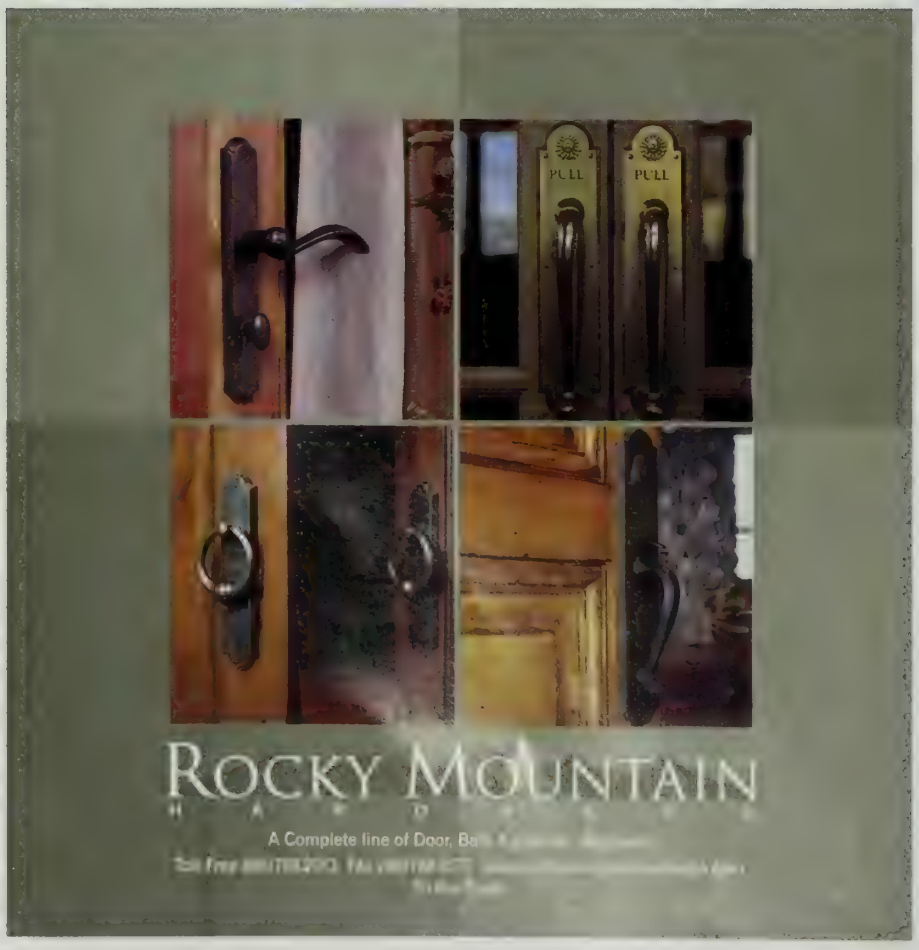
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LETTERS

"ELECTRONICA IS AN EXAMPLE OF JOURNALISTS TELLING US HOW TO VOTE—LITERALLY."

What a pleasant surprise to see a contemporary Japanese residence of limited size ("Architecture: Inverting Tradition in Japan") in the November 2000 issue. Interesting pictorial presentations of Japanese houses are rare and typically focus on ones that faithfully repeat tradition. The Ryue Nishizawa country house is a delightful paradox of sequestered natural light. Its simple, unassuming beauty and thoughtful restraint have an almost Shaker sensibility. It is a unique home for the modern puritan who seeks richness without excess.

W. Charles Corey
Rutland Town, Vermont

Your November issue makes my subscription well worthwhile. The Michael Feinstein piece ("Off-Broadway Revival") had a great layout, and I'm glad to know that he has a new CD.

Milton Wilson
Waco, Texas

Nicholas von Hoffman's piece "Voting in Cyberspace" (Electronica, November) missed the point completely. The current use of brick-and-mortar polling places allows citizens to vote only on one day. If we could cast our cyber-votes over a two-week period, they could be securely stored and tallied on Election Day. Imagine what that would do to the exit polls, which skew results and pronounce winners before many even vote. Von Hoffman's piece is yet another example of journalists telling us how we should vote—only this time, literally.

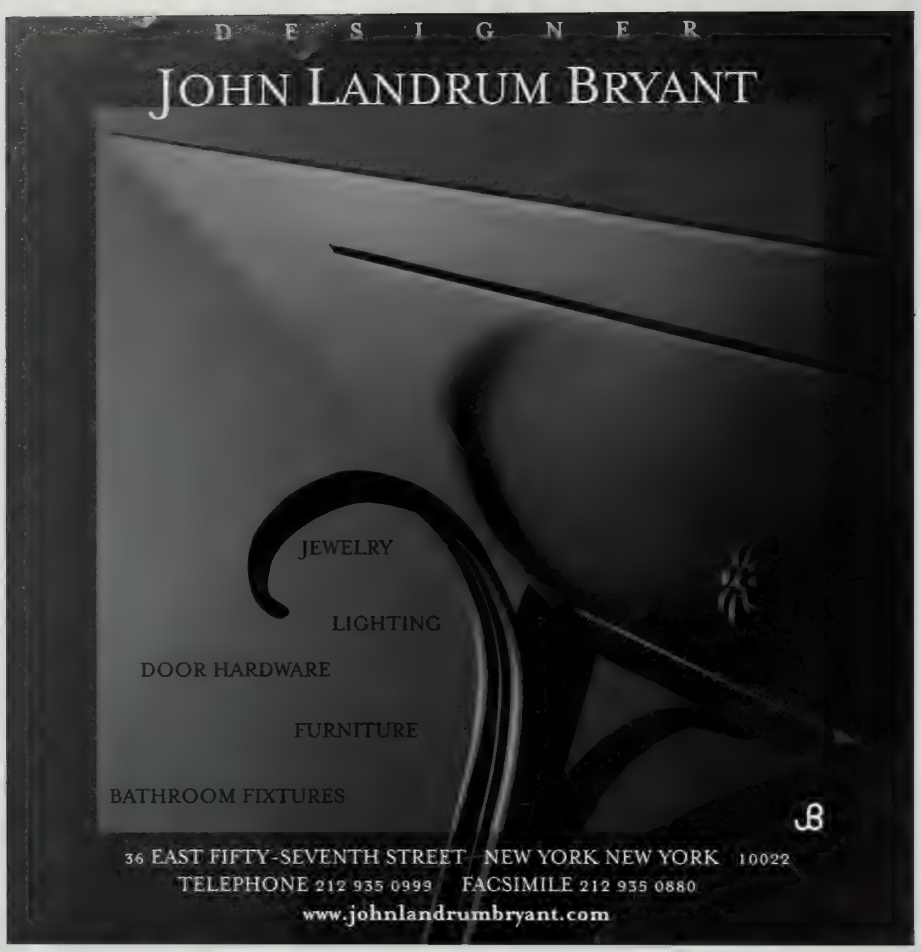
David Downing
New York, New York

I especially admired the article "Downtown Mix for Manhattan" in the November issue. Roger de Cabrol created an inspired space. I liked the bold painting of the fireplace—it was ingenious to combine this design with antiques.

Donna Wilson Foudray
San Miguel de Allende, Mexico

continued on page 24


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continued from page 22

Jonathan Raban (Guest Speaker, No vember) seems to suffer from class env despite his literary success. Too bad th he has not achieved dot-com riches i the new social whirl of Seattle. But fai ing to achieve millionaire status shoul not carry a stigma for someone who truly an artist. Seattle remains a jew of the Northwest despite pretentiou home builders or disgruntled authors.

BURTON RUBIN
ALVA, FLORIDA

As a longtime reader of your magazin I am disappointed that less and le attention is given to architectural de sign and criticism. It is quite a loss fo those of us who are genuinely interes ed in architecture.

KEVIN GALGANO
NEW YORK, NEW YORK

I enjoyed seeing the work of Davi Kleinberg in your November issu ("Cottage Contemporary"). He did great job of continuing the charm fro the old part of the house into the new.

JOHN HOCKENSMITH
RESTON, VIRGINIA

My compliments to you on your fir publication. Each month I look forwar to reading it, enjoying both the writin and the marvelous photography.

DEBORAH F. PONDER
KATY, TEXAS

At last, I've seen the perfect house—i "Warming Trends" (November). It absolutely wonderful.

JOYCE SEIP
SIGOURNEY, IOWA

Thad Hayes has done it again! In com bining elements from the past and th present, he has created a new style d décor for living by the ocean ("Tropic Glamour for Palm Beach," November)

STACY HANCOCK
BATON ROUGE, LOUISIANA

The editors invite your comments, suggestions and criticisms. Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048. E-mail: letters@archdigest.com

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KENNETH NOLAND

"Do people really live like that?" That question has been asked of us many times. And the answer is: Yes, they really do. We decide to do a story, and then we send one of our photographers. That's it. That's all. And that's enough. No "stylist," no "producer," not even an editor.

Of course, some interiors, like some people, are more photogenic than others. The camera decides. The photographer's eye is all-important. The residents may want to watch the photographer at work, but they usually realize rather quickly that watching an interior being photographed is not like watching a fashion shoot. Sofas just sit. Tables don't dance. The big excitement might come when a chair is moved a foot or two for a slightly better composition.

Shooting an interior is an art. A precious few photographers are drawn to this particular field, and far fewer are masters within it. We treasure the ones who can photograph reality and add a little of their own magic. But make no mistake: Reality is what we're photographing.

Paige Rense
Editor-in-Chief

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is currently writing *Class Act: The Life of Leland Hayward.*

Patricia Leigh Brown writes about design and architecture for *The New York Times*. She lives in San Francisco.

Stephen Calloway, an associate curator at London's Victoria and Albert Museum, is the author of *Twentieth-Century Decoration*, *Baroque Baroque: The Culture of Excess* and *Aubrey Beardsley*.



Gerald Clarke, who wrote *Capote*, is the author of *Get Happy*, a biography of Judy Garland, which was published by Random House last March.

Michael Frank is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review* and *The New York Times*.


SIMON BRETTON

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.

John Loring, design director of Tiffany's, is an *Architectural Digest* contributing writer. His ninth and latest book, *Tiffany Jewels*, was published last November by Harry N. Abrams.


COURTESY MITCHELL OWENS

Mitchell Owens, an *Architectural Digest* contributing writer, is working on a biography of Pauline de Rothschild for Clarkson Potter.

Michael Peppiatt is writing a book about Alberto Giacometti. His previous biography, *Francis Bacon: Anatomy of an Enigma*, was published in 1997 by Farrar, Straus & Giroux.

Susan Sheehan, an *Architectural Digest* contributing writer, is the author of seven books including the Pulitzer Prize–winning *Is There No Place on Earth for Me?*

Annette Tapert, the author of *The Power of Glamour*, is an *Architectural Digest* contributing writer.

Nicholas von Hoffman is an *Architectural Digest* contributing writer. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.


ROB LANG

Michael Webb's latest books are *New Stage for a City* and a series of monographs on residential architecture.



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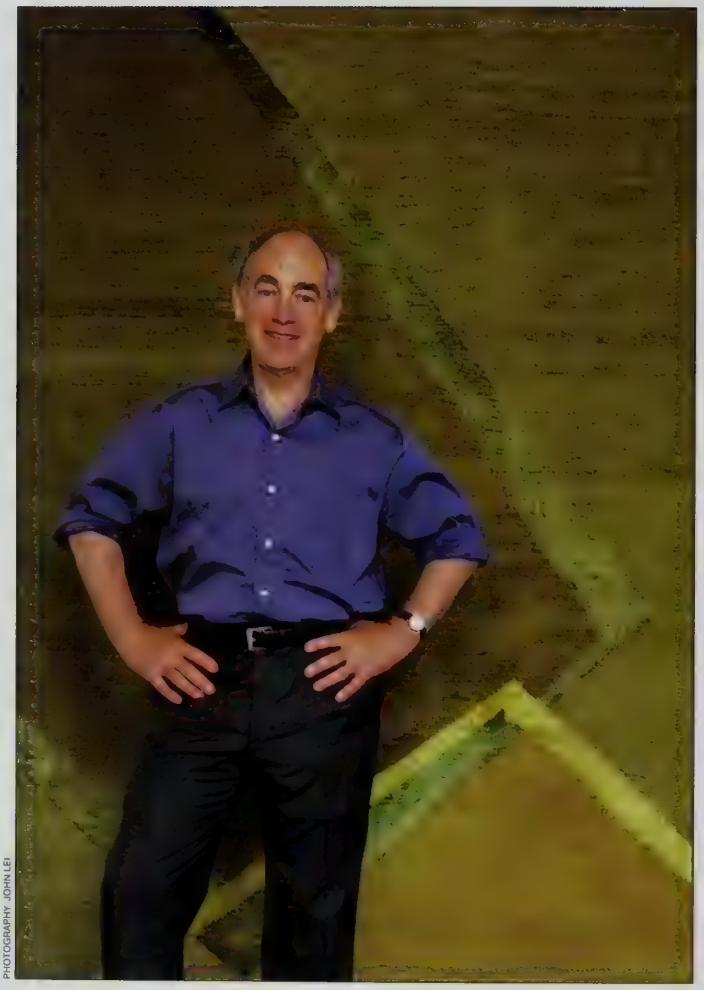
AD at LARGE

MODERN MASTERPIECES

Why would an architect be interested in designing carpets?" asks **Peter L. Gluck**. "The answer lies in what we're faced with when our structures are finished." And that's how the New York–based architect came to create his first collection of rugs, which are handwoven in Tibet. Sold through the Manhattan showroom **InnerAsia**, the cotton, silk and wool designs feature bold, geometric patterns and "an incredible amount of depth," says owner Kesang G. Tashi.

"Peter's new line is a departure for me," he says. "Yet some older patterns that I carry are also geometric, so they work well together." Tashi notes that having silk in the rugs was also a departure. "It highlights the wool pile and adds another dimension."

While Gluck's designs are undeniably modern, they achieve a sense of warmth through color, material and pile. The rugs also "contribute to the movement and spatial continuity that are so important," Gluck says. "It's not that I'm looking for furnishings that are as modern as my buildings might be. Rather I want to design objects that I know are appropriate for and enhance the kind of work I do." InnerAsia, 236 Fifth Ave., New York, NY 10001; 212/532-2600



PHOTOGRAPHY JOHN LEI



Left, Peter L. Gluck at InnerAsia with *Rotations*; above, *Bridging*

LIGHTING UP LONDON

We've worked with **Charles Edwards** for many, many years," **William Diamond** says of the London firm that makes reproduction lanterns. "They'll use any color and accommodate any need."

Shop owner Edwards has been an antiques dealer for quite some time. "My first space had high ceilings, and in the early 1990s I started to hang lanterns." Edwards recalls. "I sold 36 in one month, and soon decorators were asking for more." It's for this reason, then, that Edwards decided to open a second shop, which is devoted primarily to lighting. The new location carries 139 designs in any finish, including copper, brass, nickel and zinc, which provides "an instant patina." Popular items include a beveled octagonal globe in verdigris, a hanging verdigris-and-rust Roman lantern and a Gothic Revival design in brass. Charles Edwards, 582 King's Rd., London SW6 2DY; 44-20-7736-8490.



PHOTOGRAPH COURTESY CHARLES EDWARDS



At Charles Edwards, lanterns in verdigris, above, and brass, left

continued on page

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A DUQUETTE RESTROSPECTIVE





PHOTOGRAPHY COURTESY CHRISTIE'S

Legendary California designer **Tony Duquette** was a young window dresser for Bullock's department store when **Elsie de Wolfe** discovered him in the 1940s and made him her protégé. Over the next 65 years Duquette created interiors for David O. Selznick, George Cukor, J. Paul Getty, Elizabeth Arden and the duchess of Windsor.

On March 12–14 **Christie's Los Angeles** will hold a sale—estimated to bring in four million dollars—of Duquette's effects at Santa Monica Airport's Barker Hangar, the site of the annual Los Angeles Antiques Show. Between 1,500 and 2,000 lots will be offered, featuring Asian, decorative and religious art; Continental furniture; porcelain objects; old-master paintings; and some of Duquette's original work, such as jewelry commissioned just before his death in 1999 by Gucci design director Tom Ford.

Many of the pieces come from Duquette's Beverly Hills house, Dawnridge, including a late-18th-century Anglo-Indian armchair inlaid with ivory, a pair of Duquette-designed rock-crystal candleholders and a set of four Indian brass-and-copper peacock armchairs, which were in the Malachite room. A pair of Neoclassical stained-pin-and-parcel-gilt corner cabinets are among items from his San Francisco residence (*AD*, May 1989).

There will also be objects that survived a fire at his Malibu ranch, including the remnants of a [illegible]pture designed [illegible] commemorate an earlier [illegible] Christie's Los Angeles, 360 N. Camden Dr., Beverly Hills, CA 90210; 310/385-2600.



From Tony Duquette's house Dawnridge, a pair of dolphin figures, above, a set of peacock chairs, above left, and a late-18th-century Anglo-Indian armchair

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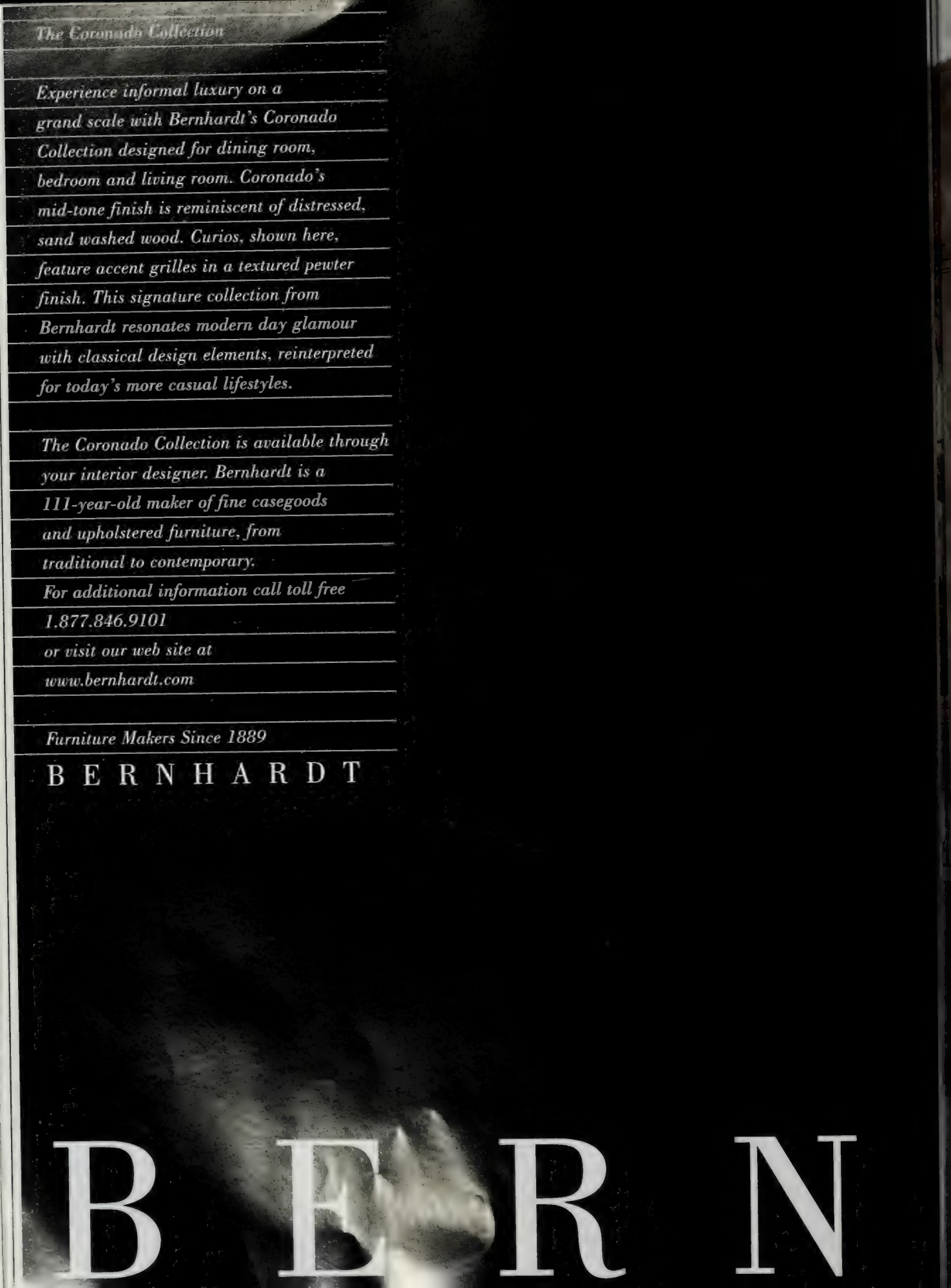
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A R D T

NEW YORK ELEGANCE



PHOTOGRAPHY JOHN LEI



Karen Warshaw's 19th century French console table in fruitwood

Mariette Himes Gomez is among a handful of New York designers who have, over the years, followed the progress of antiques dealer **Karen Warshaw**. Gomez (above, in the Upper East Side shop) describes Warshaw as having "discerning taste" and "wonderful accessories and furniture." For Gomez, Warshaw's shop is the place to look "for that hard-to-fill corner."

Now Warshaw, whose tightly packed town house has been known for carrying late-18th- and early-19th-century Continental furniture, has moved to a new location on Manhattan's antiques row. At the East 60th Street space, Warshaw will sell not only antiques but outdoor furniture, which she plans to display in an English garden.

"I wanted this place to look like an old-fashioned shop," she says. Wool-covered walls and a fireplace set the backdrop for Warshaw's eclectic inventory, which ranges from giltwood mirrors and leather-upholstered chairs to a 19th-century Irish marble-topped console. Other items include a 19th-century English tufted trunk, a 19th-century Scandinavian chest of drawers and a ca. 1860 pine mantel. Karen Warshaw Ltd., 245 E. 60th St., New York, NY 10022; 212/644-6688.

TIMELESS TRADITION



PHOTOGRAPHY CHRISTOPHER DEW





"There's nothing like them," Suzanne Rheinstein says of **Robert Kime**'s line of fabrics (above). Rheinstein's Los Angeles shop, **Hollyhock Larchmont**, which she opened 12 years ago, now has a second location near Beverly Hills. **Hollyhock Hilldale** is the exclusive West Coast distributor for Kime's collection. "His designs are hand-screened and beautifully detailed," she says.

"We print on the best-quality linen," Kime says. "The whole point is a soft look, and linen hangs wonderfully." Kime's patterns, such as *Algiers* (above right) and *Daisy Trellis* (above left), are taken from the rich textile traditions of the Middle East. In addition to linen, many are available in silk or wool. Hollyhock Hilldale, 817 Hilldale Ave., Los Angeles, CA 90069; 310/777-0100.

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WESTERN WONDERS

When Linda Covert describes her first experience upholstering furniture, she says, "I was scared to death." The leather specialist had been asked to re-upholster an original Molesworth sofa, "and needless to say, I went very slowly," she admits. Today, however, Linda Covert feels right at home making intricately beaded leather pillows and draperies and upholstering the wood furniture that her husband, Jimmy Covert (left, with her and longtime client and friend **Hilary Heminway**, center), makes out of such materials as western juniper, driftwood, cherry and sassafras. The couple's Cody, Wyoming, business, **Covert Workshops**, mainly does custom work and "can realize nearly any pattern or color." Covert Workshops, 2007 Public St., Cody, WY 82414.

ART DECO IN NEW YORK



PHOTO: MAISON GERARD

At Maison Gerard, a Jules Leleu club chair

Maison Gerard co-owners Gerard Widdershoven and Benoist Drut have assembled a collection of masterworks by two celebrated French designers of the 1920s and 1930s, **Jules Leleu** and **Jean Dunand**.

The shop, a popular destination for such designers as **Robert Bray**, of Bray-Schaible, and **David Kleinberg**, is offering over 35 pieces of Leleu's work, ranging from a sycamore-footed club chair and a set of ca. 1950 mahogany-and-brass side chairs and armchairs to a mahogany-and-walnut cabinet with ebony and mother-of-pearl marquetry. In addition, Maison Gerard has an octagonal black-lacquered paneled room that was created by Dunand in 1928 for San Francisco millionaire Templeton Crocker. The paneling once enclosed a breakfast area in Crocker's apartment and features iridescent goldfish (right). Dunand also did Crocker's gray-lacquered bedroom and gold-lacquered dining room. Maison Gerard, 53 E. Tenth St., New York, NY 10003; 212/674-7611.



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NEW YORK'S TINY TREASURES



Restoring Carl Fabergé's pieces has sort of been like working on a bench next to him," says craftsman **Andreas von Zadora-Gerlof**. "You learn a lot from taking apart another artist's work." Zadora-Gerlof (left, in his Manhattan workshop), who lists **Juan Pablo Molyneux** among his clients, also designs his own pieces, which are in a "less romantic" style than Fabergé's, he says. Zadora-Gerlof and his wife, Monica, work with precious stones that they sculpt with diamonds. The Four Seasons clock (right) has approximately 80,000 moving parts. Each egg opens to reveal a different season, represented by animals. Andreas von Zadora-Gerlof, 212/977-0998.

FROM THE HEARTH



PHOTOGRAPHY JONATHAN PILKINGTON

Owen Pacey began his career 15 years ago by helping a friend restore some doors and fireplaces. Five years later he opened **Renaissance London**, a favorite destination for **Emily Todhunter**. "I enjoyed learning about the history of objects and the materials they're made of," Pacey says. "And the fireplace is such a prominent piece. It's the focal point of any house, and once it's lit, people are drawn to it."

In addition to antique stone fireplaces, Renaissance London has stained-glass windows, urns, decorative radiators, doors and mirrors. Garden gates from Hampton Court Palace and original Art Déco doors from Harrods, for example, sit near a gilt mirror from the George V Hotel in Paris. "I fill my shop with anything that I consider beautiful," Pacey says. "I'm not a fan of hard edges, either. This is a relaxed and informal space." Renaissance London, 193–195 City Rd., London EC1V 1JN; 44-20-7251-8844.



At Renaissance London, above left, antique stone urns and an 18th-century table, right

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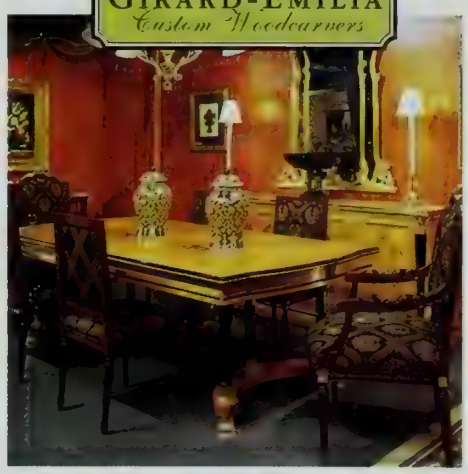

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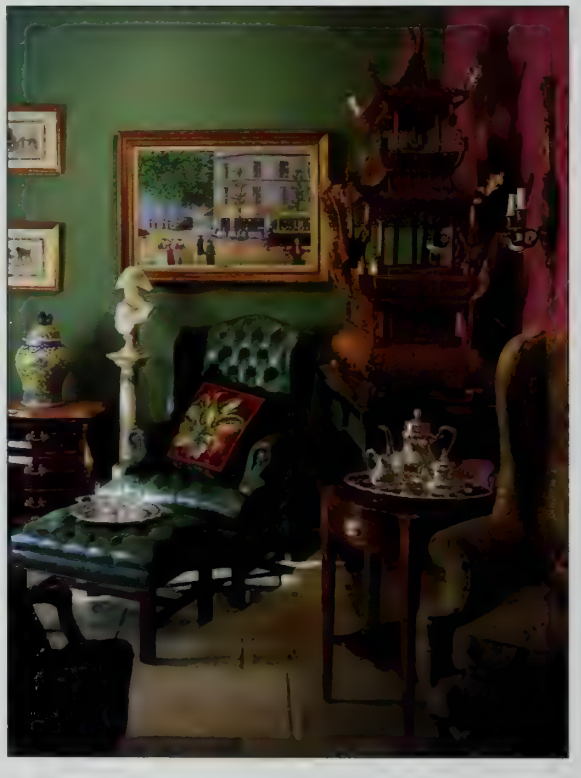
ECLECTIC IN LOS ANGELES

According to Robert Lamont, the traditional notion of a consignment shop is "a lot of furniture in a tight space." On the other hand, **Uniquities** (right), the 4,700-square-foot space in Los Angeles Lamont opened ten years ago, is one consignment shop that feels more like an upscale town house than a crowded flea market.

"I've tried to create an elegant atmosphere in which each item has been carefully selected and placed," he says. "I closely edit everything I see, so I usually end up acquiring only about half of what people bring in." Designers such as **Frank K. Pennino** and **David Jones** are drawn to Lamont's selection of 18th- and 19th-century European, American and Asian pieces. Highlights include a miniature 19th-century Chinese pagoda used as an incense burner, a ca. 1850 German ceremonial drinking cup and an 18th-century Dutch chest that once belonged to former Hope diamond owner Evalyn McLean. "It has all these secret compartments," Lamont explains, "and apparently she used to hide the diamond in one of them." Uniquities, 634 N. Robertson Blvd., Los Angeles, CA 90069; 310/289-7770. □



PHOTOGRAPHY CHRISTOPHER DOW





Uniquities' ca. 1850 German drinking cup, above, and 19th-century miniature Chinese pagoda, above left



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SOUTH AFRICAN SAFARI

GEOFFREY BRADFIELD ON THE HUNT FOR CAPE TOWN TREASURES





Text by Mitchell Owens
Photography by Tim Beddow

ALTHOUGH GEOFFREY Bradfield has lived and worked in New York for more than twenty years, it doesn't take much for him to steer a conversation to the glories of his birthplace, the Republic of South Africa. "It was a very isolated place, geographically, and so incredibly beautiful," he says, recalling horseback riding through the veld, the "sweet-sour smell" of the wild grasses and the dramatic scenery of Cape Town, framed, fore and aft, by flat-topped Table Mountain and the glittering Atlantic Ocean. "It's the most beautiful coastal city in the world. You can't take a bad picture in Cape Town. It's impossible."

Bradfield gets to his old stamping grounds only every other year or so, but he keeps tabs on the city's aesthetic development, which has changed as radically as the country's political landscape. And, he says, so much the better.

"When I was growing up, we lived a very colonial way of life, and I was truly raised in a time warp," says the designer, who spent his youth on his family's seaside dairy farm. "We didn't even have television in South Africa until 1977, which was the year I left. When I was a child, we read books for fun or listened to the radio."

In today's Cape Town, how-

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Designer Geoffrey Bradfield (above left) visits Cape Town, South Africa, every two years. ABOVE: Belle Ombre sells African antiques. BELOW: Table Mountain



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SOUTH AFRICAN SAFARI



ABOVE: "Stefan Antoni is one of the most interesting of the new generation of architects." Antoni's cube and cylindrical side tables are available at his showroom, Okha.



RIGHT: Okha also carries accessories and art, such as ceramic vases by Louise Gelderblom and sand-castings by Ian Pells. BELOW: The Victoria & Alfred Waterfront.



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ever, Palm Pilots and iMacs reign. Bradfield and other expatriate South African designers, including Mark Zeff in New York and Kelly Hoppen in London, are creating global interiors shaped by their homeland. As for the designers who have stayed put, they are bringing a distinctively inclusive bravado to bear on the way fashionable South Africans live.

The Dutch, who settled on the cape in 1652, "were always austere in their interiors," says Bradfield, an admirer of Cape Dutch furniture, made from the seventeenth through the nineteenth centuries, whose stern, simple silhouettes and robust construction he likens to Mission furniture. When the British arrived in the early 1800 they brought their love flowered chintz and afte noon tea. The result w comfortably Euro-colonia But in recent years, Bradfie says, South Africa's young tastemakers—architects, d signers and entrepreneurs have been embracing few external influences and a looking, instead, at the styli tic potential of their ow country and its combinatio of powerful cultures—pa ticularly the native tribes.

Though local houses a now sporting lively room incorporating grass cloth a well as silk damask, "most us grew up with brown ma hogany furniture and flor linens, very English," sa Gary Searle, who founde

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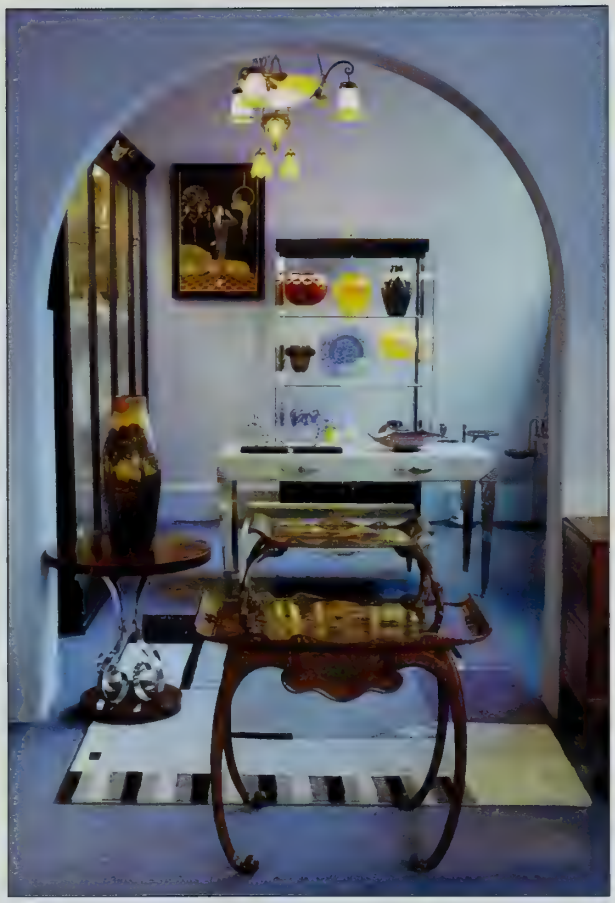


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SOUTH AFRICAN SAFARI





LEFT: Burr & Muir focuses on Art Nouveau, Art Déco and other 20th-century designs. "The inventory is of exceptional quality." ABOVE: A vitrine holds Gallé glassware.

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St. Leger & Viney—a fabric company that is one of Bradfield's favorite sources—in 1998 with his partner, Graham Viney. "The idea of introducing anything indigenously African into the house, like a carved mask, would have been scandalous. It would have bordered on the occult." But when South Africa was in the midst of a currency crisis about ten years ago and it became prohibitively expensive to import European products, Searle saw an opportunity to create rugged, textured fabrics—ones more suited to the South African environment.

It is not a landscape for the fainthearted. "The rockiness here is reminiscent of Santa Fe," says Searle. "The colors are deep and saturated. Instead of fresh meadow greens, we have grayed greens. Our reds, whether it's the sunset or the earth, are tinged with orange." More important is the strength of the sunlight, amplified and reflected exponentially by the neutral landscape and the ocean. "If you bring home a fabric from London, it will look like a rag here," he adds. "It just dies."

Which explains the earthy sensuality of St. Leger & Viney's fabrics—burlap, jute, linen, cotton, even plaited goat leather. Like traditional tribal weavings, the company's line of filmy organdies and lawns is produced in ten-centimeter widths that have been stitched into stripes that emphasize "the structure of the cloth," says Searle. He is inspired, too, by textiles sold in local marketplaces by immigrants from Zaire, Senegal and Mali. The company also has fabrics made

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BELOW LEFT: African Light & Trading "specializes in native materials spun into novel contemporary uses." BELOW: Bradfield chats with the shop's proprietor, Trevor Dykman.

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SOUTH AFRICAN SAFARI





BELOW: St. Leger & Viney offers fabrics, many of which have natural palettes and African motifs. RIGHT: Candice Payne shows Bradfield the company's new line of textiles.

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of so-called wild African silk, woven from the cocoons of worms that feed on the mopani tree. And then there are the tiebacks: extravagant Second Empire–style compositions of sea-grass rope threaded with Zulu beads made of clay or seeds, cowrie shells and other natural objects. "They're fabulous," Bradfield says of the oversize tassels. "The most fascinating things—a very sophisticated take on native crafts."

Similar stylistic twists can be found behind the façade of a century-old house whose fretwork balcony affords sweeping views of the city. "The property goes ver well with the things we do says Trevor Dykman, th owner of African Light Trading, whose style can be be described as neo-colo nial. "That colonial vernacu lar is embedded in the Sout

continued on page 5



JAMES LAISH

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Cape Town
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3 African Light & Trading
2 Wesley Street
Cape Town
27-21-462-1490
Neo-colonial furniture and lighting

4 St. Leger & Viney
28A Kildare Road
Newlands
Cape Town
27-21-683-5233
African-inspired textiles

5 Belle Ombre Antiques
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LEFT: Bradfield and Shirley Cloete stand outside Morgenster, the 18th-century estate that houses her glass studio. BELOW: Her work includes abstract pieces and tableware.



with shades covered with spotted guinea-fowl feathers. "Our first product, seven years ago, was an ostrich-egg lamp," says Dykman, who spent several years in Los Angeles before returning home to Cape Town a decade ago. When drilled with pinprick-size holes and nestled over a bulb, the egg "shade" casts "the most beautiful alabaster light," Dykman says.

"We've moved a bit away from the traditional colonial type of thing," Dykman continues. "We're much more contemporary now, but we'll always be influenced by the country's past." He has expanded his product line to

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ABOVE: The colors in Cloete's handblown pieces "have the iridescent value of the ocean," Bradfield notes. RIGHT: The Bay Hotel is set on a beach on Camps Bay.



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African consciousness," says Bradfield, "but Trevor is taking the design principles of the voortrekkers"—Dutch, German and French Huguenot pioneers—"and interpreting them from a sophisticated standpoint." Barley-twist brass lamps, for example, are topped



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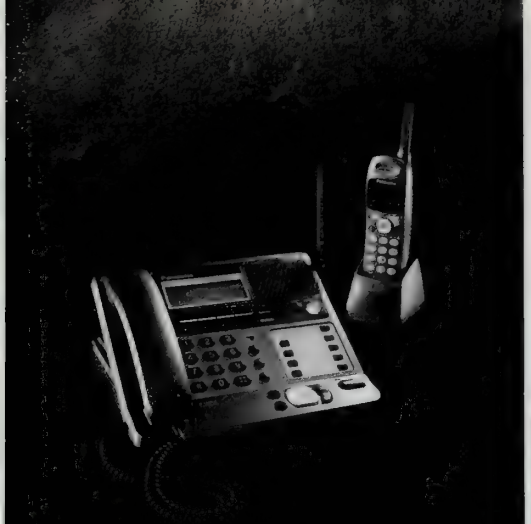
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SOUTH AFRICAN SAFARI

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include custom-made furniture and accessories, but he still emphasizes local materials, while adding cosmopolitan details of stainless steel or mirror. "We've gotten sexier, as it were," he says. Since doing so, Dykman and his crew have won several contracts to outfit properties owned by the luxury hotel group Orient-Express, including the Mount Nelson, Cape Town's grande dame hostelry.

At Okha, a showroom on Loop Street, the modern furniture comes from the drawing board of one of its partners, a young architect named Stefan Antoni. "It's French 1940s meets Afro chic," says Bradfield, who likes the architect's bold, blocky side tables and consoles, which are rendered in indigenous woods like Zimbabwean teak, *pau marfin* and stinkwood (he also uses ebonized cherry, beech and oak). A popular piece is the Riempie bench, which has a sleek wood frame and a seat of taut rawhide strips. "It's a typical voortrekker design but taken to a fantastic level of style," says Bradfield. Antoni's Panga side table, on the other hand, is a reinterpretation of a traditional African drum, its flaring tripartite form wrapped with brushed-steel rings. "What he's doing here is really stunning," Bradfield comments. "It's as exciting visually as what French designers like Jean-Michel Frank were doing nearly eighty years ago."

In addition to Antoni's furniture—which has become a standard fixture in sprawling, light-filled South African houses—Okha carries sand-cast cement wall plaques by Ian Pells and handmade ceramic vessels by Louise Gelderblom. "They're modern-day urban South African," Bradfield says of Gelderblom's tall, slender earthenware vases. Some are reminiscent of the vertiginous towers created by termites, while others are mysterious hornlike totems that u derscore showroom manager Jo Tu ner's take on Okha's aesthetic spir "classical-contemporary objects with sensual attitude."

Bradfield is especially impress with the works of Shirley Cloete, an friend who is a diamond-mining hei ess turned doyenne of glass. "She pi neered the studio-glass movement South Africa," he says. Bradfield co siders a visit to the artist's Morge ster Studio, in the suburb of Somers West, to be a high point of any trip Cape Town.

Arranged on tables beneath a lo heavily beamed ceiling in a former eig teenth-century farm building, Cloet mesmerizing vessels—giant shallo bowls, squat decanters, goblets and pla ters—have an aquatic quality, the smoo clear glass flecked with elusive pink blues and greens, colors that conjure image of tropical fish darting underw ter. (They also recall the brilliant flas es of light emitted from her family most famous discovery, the Cullina diamond—at more than 3,105 cara the largest diamond ever found.)

"Shirley draws her inspiration fro the marine life of the surroundi coastline," says Bradfield, who has co missioned several works for clients, i cluding a pair of giant seashells as centerpiece for a dining table in a Pa Beach house. He himself owns a pair plump decanters, their pale pink for incorporating a gentle frenzy of bu bles spiraling upward like champagn "She realizes the wonderful moving co ors, the light seen through water."

Another excellent source for glass of the antique variety—is Burr & Mu run by Geoff Burr and Graham Mu "In the first half of the twentieth cent ry South Africa imported all of its de

continued on page

> South Africa's tastemakers are embracing fewer external influences and are looking, instead, at the stylistic potential of their own country.

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rative arts," says Burr, whose shop—patrolled by the pair's Jack Russell terrier pup, George—is located in a block of colorful nineteenth-century buildings in central Cape Town. And what the acquisitive homeowners of the area prized above all else was Art Nouveau, which explains Cape Town's rich reserve of Lalique and Gallé. (Burr & Muir Antiques also stocks pottery by the English ceramists Clarice Cliff and Susie Cooper, as well as objects by Daum, Loetz, Schneider and various Murano glass firms.)

"There was a tremendous taste for Gallé here," Burr says, pointing out that it was easier for Cape Town's upper crust of the day to have objets d'art shipped home than furniture. Which they did, in droves: vases, bowls, plates, lamps and tazzas. Portions of those early souvenir-hunting hauls have ended up at Burr & Muir, which has a reputation for the sort of quality Art Nouveau and Art Déco glass "that any Paris shop would be proud to have," Burr says. There are rarities, too, like a sinuous Gallé side table. "The inventory is of exceptional quality and, in my opinion, priced well below international market values," Bradfield notes.

More of the taste of Cape Town past is stocked at Belle Ombre Antiques, which is located in the nearby fishing village of Kalk Bay. "The exterior is unprepossessing," the designer says. "But the interior is filled with African exotica."

Perdita Newman is the source for regional treasures that are beloved by discerning Cape Towners but largely unknown to outsiders—such as Cape Dutch country furniture made of native yellowwood and what Bradfield calls "an unrivaled collection of Botswana baskets." With their dazzling geometric designs—herringbone, diamonds, elongated triangles and Escher-like motifs—and remarkable intricacy, the baskets seem to be less woven than meticulously embroidered. Another of Belle Ombre's specialties is nineteenth-century *wa-kis*, the trunklike chests that the voortrekkers used to carry their belongings.

> "The colonial vernacular is embedded in the South African consciousness."

That rough-and-tumble history continues under the increasingly sophisticated veneer of the city, and the residents continue to take pride in it, however elegant their surroundings. "Really, Cape Town is a culture unto itself," says Geoffrey Bradfield. "The city's always marched to the beat of its own drummer." □



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THE GROWING MARKET FOR DESIGNERS' WORKS



By Jeffrey Simpson

SINCE THE 1960S THERE HAVE BEEN revivals of interest in various genres of twentieth-century furnishings. One fast-growing area in the antiques field, however, cuts across periods: furniture designed by interior decorators. Most decorators have at some point made their own furniture—and those pieces are now soaring in popularity and price.

"The market for furniture attributed to well-known interior designers is a new one," says Louis Bofferding, a New York dealer in European furniture from the eighteenth century through the 1950s. "It used to be that dealers would have furniture that happened to be made by designers, but nobody had it *because* it was made by designers. Now the designer provenance is a selling point."

Bofferding is only one of many dealers in New York, Paris, London and Los Angeles who are delightedly discovering that the names Elsie de Wolfe, Syrie Maugham, T. H. Robsjohn-Gibbings, Jules Leleu and William Haines on yellowing inventory lists or pasted to the bottom of a chair—or simply evident in the style of a piece—can add thousands of dollars to the selling price.

"Everybody's jumping at a designer name," says Benoist F. Drut, a partner in Maison Gerard, an Art Déco shop in

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LEFT: *Mirrored Console*, Serge Roche, 1930s. Mirror and wood; 32¼" x 24¼". A console was originally sold in Elsie de Wolfe's New York showroom. R. Louis Bofferding, New York.

ABOVE: *Commode*, T. H. Robsjohn-Gibbings, circa 1937. Harewood and amboyna; 36" x 60". A commode was made for the Casa Encantada. Malmaison Antiques, New York.



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ABOVE: *Commodes*, Stéphane Boudin for Jansen, 1937. Wood; each, 24" x 60¼". Two commodes were made for the duke and duchess of Windsor. Galerie du Passage, Paris.

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Greenwich Village. "Even if the name is bush league, as a dealer you mention it."

Of course, the furniture of certain prominent decorators has been continuously sought after. Jean-Michel Frank, whose name is synonymous with Art Moderne design, conceived whole rooms—architecture as well as the wall-coverings, carpets and furniture. Jacques-Emile Ruhlmann was a leading Parisian decorator in the 1920s, but he had been working in furniture since the turn of the century, producing pieces that were among the most expensive at the time. But work by other decorators—ones who were known primarily as decorators—is just now coming to the attention of dealers and buyers.

"Pieces by Ruhlmann or Frank have always been popular—they just happened to be decorators," says Bofferding. "But furniture by people like Elsie de Wolfe fell through the cracks. This is a virgin marketplace."

De Wolfe claimed that she had in-

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FELICIANO

LEFT: *Lamp*, Dorothy Draper, 1940s. Plaster and parchment; 33½" x 17¾". Draper pieces are known for their bold colors. Dorothy Draper & Company, Inc., New York.



FELICIANO

RIGHT: *Draper Chairs and Table*, Dorothy Draper, 1944. Chairs: each, 35½" x 23½"; table: painted wood; 16" x 30". Dorothy Draper & Company, Inc., New York.


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Armchair, Jean Royère, circa 1935. Sycamore; 25" x 31". Royère's 1930s pieces often had the long, low lines of a flat-banded armchair. Alan Moss, New York.

JOHN LEI

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vented interior design. Her first major commission was in 1905, for the interiors of New York's Colony Club—one of the first private clubs for women—and it made her famous overnight. Her achievement there was to develop the light, uncluttered interiors that became her trademark. Although they had the feeling of eighteenth-century rooms, it was neither practical nor economical to use many antiques, so de Wolfe didn't adopt a period look wholesale; she either reproduced pieces she liked or adapted them into something entirely different. Finding an eighteenth-century black-lacquered chinoiserie English chair, for instance, she had a furniture maker build a whole bedroom suite in the same style.

Bofferding points out that de Wolfe would regularly buy pieces from such firms as the House of Jansen or Bagues and then adapt them to make them her own. She wasn't the only designer looking for inspiration in others' work. California designer Frances Elkins was devoted to Jean-Michel Frank's furniture, which she took west for the interiors she did there. Similarly, Syrie Maugham, the grande dame of London decorating, despite having her own retail outlets, bought many pieces from Frank's shop that she integrated into her neo-Baroque interiors.

An adaptation of historical styles into modern design was a key element of many decorators' work and is part of what makes them so appealing today. "What's wonderful about these designers is that they created their own versions of, say, a nineteenth-century piece," says Bofferding. "It's stylish and modern but also historical in some way. And this is what grand decorating has always been about."

There is no denying that certain decorators came from a grand tradition. Stéphane Boudin, the head of the House of Jansen from the early 1930s until his death in 1967, created lavish interiors for such clients as the duke and duchess of Windsor, the king of Belgium, William Paley and Nancy Lancaster, among others, culminating in his work on the Kennedy White House. Boudin based many of his rooms on seventeenth- and eighteenth-century originals, and if the appropriate antique could not be found, the Jansen furniture shop would reproduce it, in addition to fash-

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WERNER PFAFF

LEFT: *Side Table*, William Haines, circa 1946. Wood and leather; 22¼" x 18". A side table has a tortoise-shell finish. Dragonette Decorative Arts, Los Angeles.



JOHN F

RIGHT: *Desk*, Jacques Adnet, 1950. Walnut and Hermès leather; 51" x 49". Architect and designer Adnet was a key proponent of French modernism. Alan Moss, New York.



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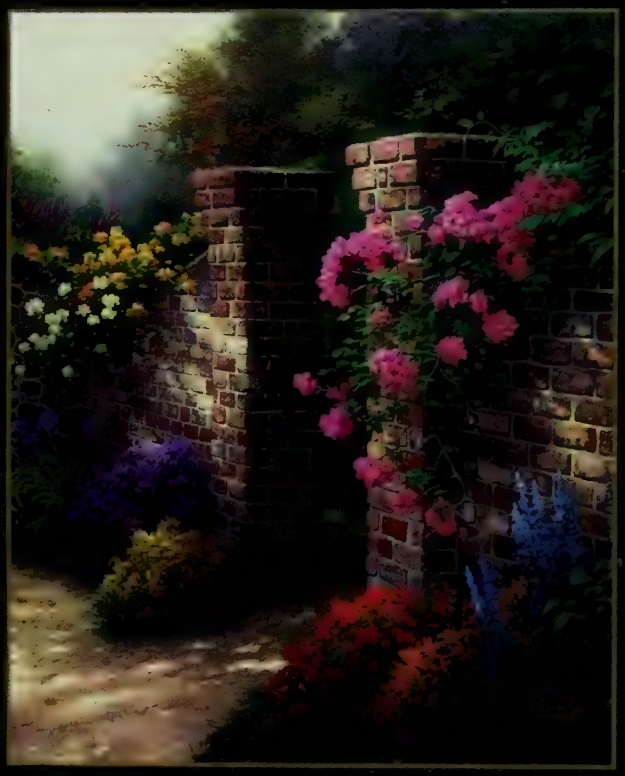
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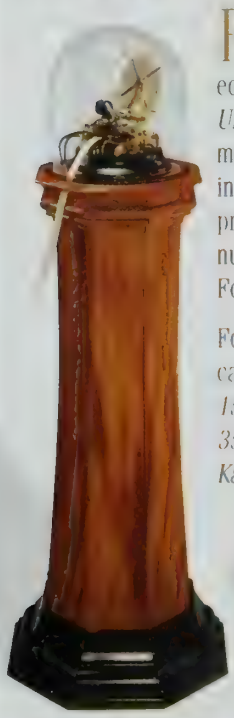
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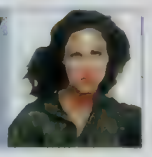
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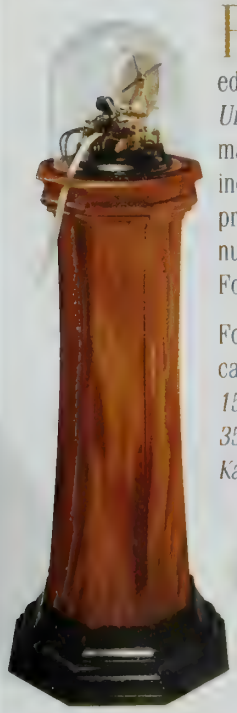
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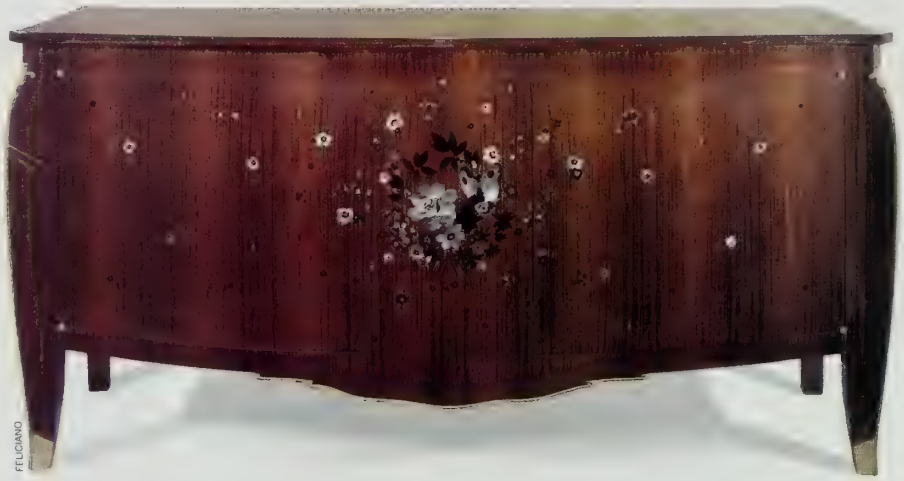
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ioning the pieces he designed himself.

A French designer whose work is now being reappraised is Jules Leleu. Leleu established an interior decorating division in the family painting business before World War I; after the war, he concentrated on interiors and furniture, eventually participating in the defining Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris in 1925, for which the Art Déco style was named. Like other interior designers, he worked with master craftsmen on his furniture, including the marquetry fitter Messager, who executed the mother-of-pearl flower patterns that embellish many of Leleu's commodes.

"Leleu's pieces are very French, very feminine," says Roger Prigent, the owner of Malmaison Antiques in New York. "They're not like Jean-Michel Frank's work, which can be very severe—Leleu always added a little bronze, some little flowers." He remarks that Leleu designs are getting "much, much more expensive" and that they are being sold throughout the country. "Before it was mostly New York, but now it's L.A., Chicago, all over. And it's young people who are buying them."

New York dealer Alan Moss notes that postwar work has become much more popular in the past few years. Currently in Moss's shop is a commode by Jacques Adnet, who, Moss points out, is "remarkable because his career spanned so many periods, and each of them has a whole different look." Until 1928 Adnet designed furniture for a number of firms with his twin brother, Jean—pieces that were often labeled "J. J. Adnet." Later in his career Adnet experimented with styles and materials as diverse as industrial-looking chrome and glass and luxe Hermès leather, which he incorporated into his postwar pieces.



F.FLUCIANO

ABOVE: *Sideboard*, Jules Leleu, 1946. Mother-of-pearl, fruitwood and rosewood; 36½" x 72⅝". A flower motif was realized by Messager. Malmaison Antiques, New York.

Often a decorator came to be associated more with furniture design than with his or her original discipline, whether that was interior design or architecture. T. H. Robsjohn-Gibbings, who opened a shop on Madison Avenue in 1936 showcasing both his furniture designs and his availability as a decorator, came to be known for his klismos chair, based on an ancient Greek model, and his Robsjohn-Gibbings chair, a walnut armchair with linen upholstery on leather strapping, almost to the exclusion of his design practice.

His masterpiece of interior design, the Casa Encantada, which he created in Bel-Air, California, in the late 1930s, survives today in antiques shop exhibitions in New York and Paris. French dealer Eric Philippe recently held what was billed as the first solo exhibition of Robsjohn-Gibbings's work since the designer died in 1976. At this event the furniture, most of which was from the Casa Encantada, sold immediately, fetching prices of $100,000 and up.

"The custom-made Robsjohn-Gibbings work from the 1930s, like that from the Casa Encantada, is very expensive as compared with his later pieces," says Prigent. "It's like couture versus pret-a-porter."

Dorothy Draper's pieces also had an identifiable look. Her major commercial projects, such as the Hotel Carlyle, New York's Hampshire House in 1937 and the Greenbrier hotel, which she renovated after World War II, were characterized by the large scale, vivid colors and opulent curves of a neo-Baroque, neo-Victorian style that was appropriate to such grand rooms. A year and a half ago Carleton Varney, who took over Draper's firm, acquired Draper slipper chairs and a round low table at Christie's that she had designed for San

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JOHN LEI

RIGHT: *Stool*, Paul Laszlo, 1956. Lucite and cotton; 18" x 16". Los Angeles designer Laszlo created a stool for a Beverly Hills estate. Donzella Ltd., New York.

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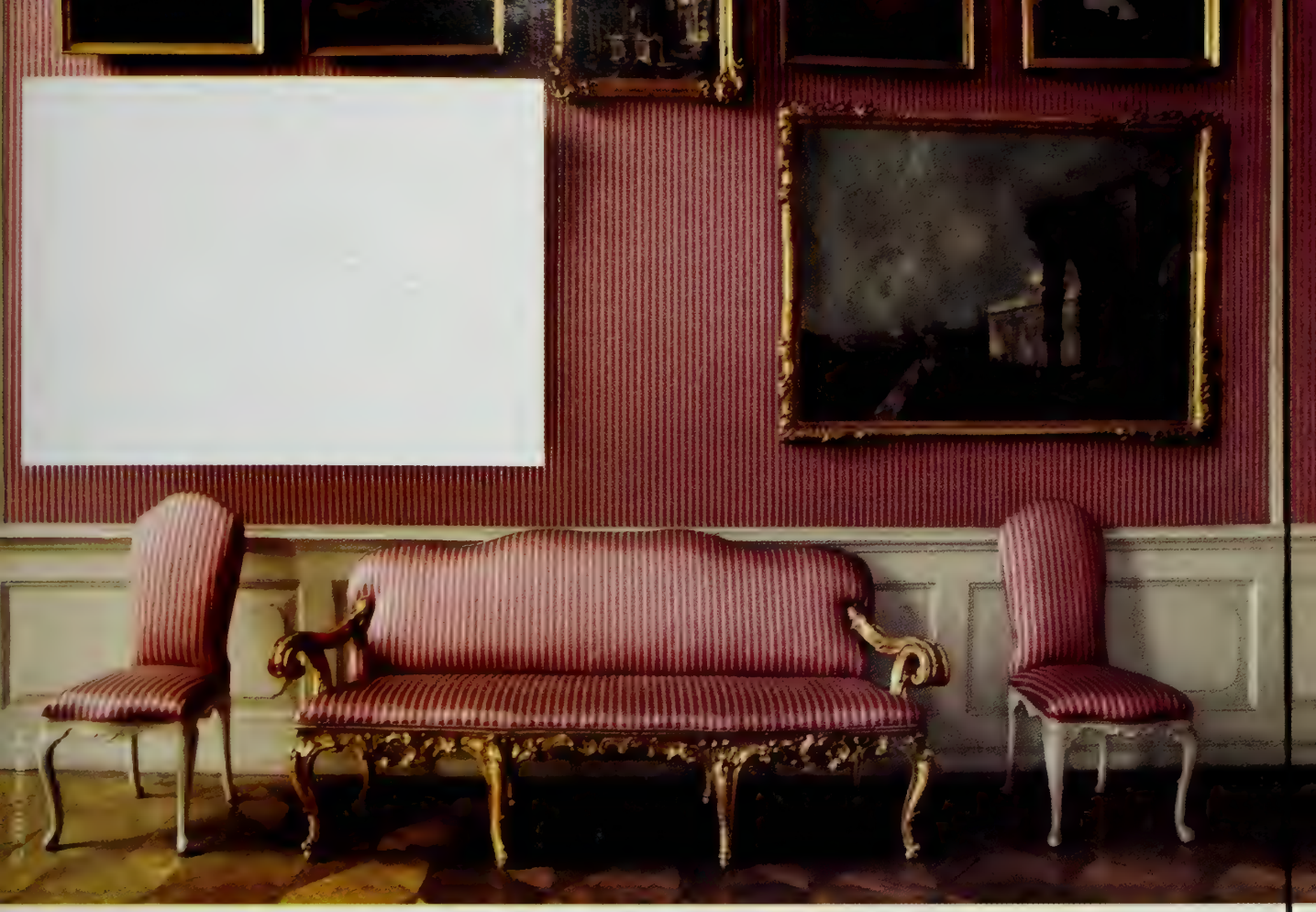
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Francisco's Fairmont Hotel in the 1940s Varney bought them for between $800 and $3,000 but says similar items are ter times those prices in antiques shops.

William Haines, a onetime silent-film star, became a popular West Coas decorator. Among his more well-known items was the hostess chair, which he first designed in the 1930s for George Cukor. Haines pieces sell at auction for as little as $3,000 (the price of a hostess chair at a recent Christie's auction), but when they are resold, they go for $7,500 and up. Los Angeles dealer Patrick Dragonette observes that if a glamorous history of ownership can be attached to a piece by a name designer, the price of the work is inevitably greater. "Haines pieces from the Jack Warner estate lead to the speculation, 'Who sat in this chair?'" Dragonette says.

Another Hollywood favorite was the architect Paul Laszlo, a Hungarian refugee who moved to Los Angeles in the late 1930s. Paul Donzella, a dealer in furniture from the 1930s through the 1950s, explains that at a time when interior decorating was largely regarded as a pastime for housewives, Laszlo considered it just as important as the structural design of a building. He claimed that "all forms of design and arrangement constitute art" and went so far as to specify what type of toothpaste and pajamas his clients should have in their new homes. Donzella has "absolutely" seen a rise in demand for work by Laszlo, and he says it's been all over the world—the two most expensive pieces he sold at a recent exhibition, he says, went to a buyer in Hong Kong.

Today many designers see their furniture as an adjunct to their interiors work. Whether these pieces will last as design statements is uncertain, but in this climate of name interest, it is likely. Gerard Widdershoven, Drut's partner at Maison Gerard, says, "Twentieth-century furniture is so popular that you can get the fashion-world syndrome. We're looking for the new designer of the season—it's like the 1980s in the art world." As Louis Bofferding points out, "Elsie de Wolfe was not a furniture designer per se. But every decorator finally is." □





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PAULINE DE ROTHSCHILD

THE LEGENDARY STYLE LEADER'S 1970S LONDON FLAT

Text by Annette Tapert/Photography by Derry Moore



A YOUNG WOMAN MUST be a debutante in Baltimore and a young married woman in New York City," Pauline de Rothschild told the decorator Billy Baldwin when she was still Pauline Potter. "An old woman must marry a European, preferably in Paris, and live the rest of her life there."

In 1954 her prophecy came true when she married Baron Philippe de Rothschild. (A

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CECIL BEATON © VOGUE, CONDÉ NAST ARCHIVES

The London apartment that Pauline de Rothschild (left, in 1972) shared with her husband, Philippe, came to define her style—sumptuous but spare. ABOVE: The large sofa in the living room is her design.



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PAULINE DE ROTHSCHILD



LEFT: De Rothschild, who used the apartment from 1969 until her death in 1976, collaborated with John Fowler on the interiors, including the pooled silk draperies.

BELOW: The dining room walls were painted a rich blue, then left bare. The window remained undraped to frame the classical façade of the building across the street.

and well. After her father, Francis Potter, abandoned his family while living there, her mother, Gwendolyn, carted her young daughter from one seedy hotel to another. Unable to support herself, she relied on handouts from her Baltimore family and the occasional kindness of lovers. Pauline was eventually sent back to Baltimore and raised by relatives.

After a proper debut, she married Fulton Leser, a cultured man of Baltimore pedigree who lived in New York and restored art for Helen Clay Frick and other collectors. She threw herself into Manhattan life, and with the help of her friend Billy Baldwin, she inexpensively decorated an apartment and turned

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previous marriage had taken her to New York City.) What she didn't foresee was that the last several years before her death in 1976 would be spent, in part, in London, at Albany, an exclusive eighteenth-century apartment house. Her flat there was photographed by *Architectural Digest* in 1976.

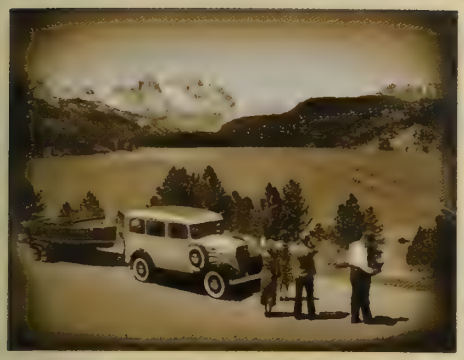
Like the duchess of Windsor, Baltimore's more famous export, Pauline de Rothschild was a paragon of style, noted for her food, flowers and entertaining. As with the duchess, her journey from Baltimore debutante to chatelaine of Château Mouton, her husband's vineyard, was a circuitous one.

Pauline de Rothschild came from parents whose families were long on lineage and short of cash. She was born in 1908 and spent her early childhood years in Paris with her parents, who joined the expatriate American colony there [illegible] they could live cheaply



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PAULINE DE ROTHSCHILD

BELOW: Mirrors line de Rothschild's bedroom corridor. RIGHT: She had the floors painted with a geometric motif, like those she had seen in Scandinavian castles.

BOTTOM: A silk-draped canopy bed was set at the center of Philippe de Rothschild's bedroom. As in other rooms, the walls were painted in softly mottled tones.



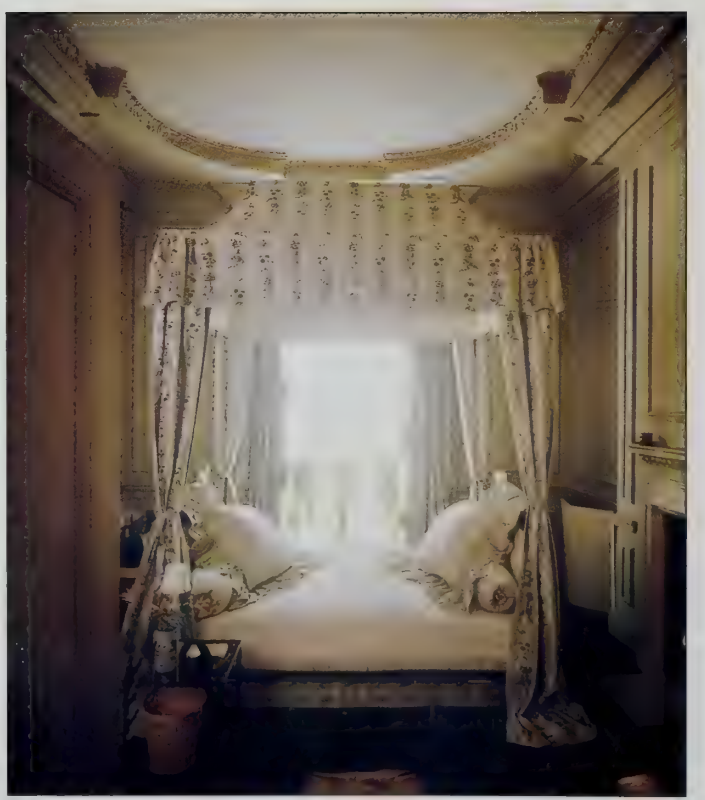


De Rothschild believed that if there was nothing fine enough to fill a space, it should be left bare.

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it into a salon of sorts. During the Depression she and Leser moved to Majorca, where they lived on her minuscule trust fund and the small allowance he received from his family. She opened a shop selling local craft items, and it was on Majorca that she and her husband decided to separate. He returned to the United States while she remained in Spain. When rebels bombed Majorca during the Spanish civil war, she fled to Paris, where she worked for Elsa Schiaparelli until the outbreak of World War II.

Back in New York de Rothschild opened her own design salon. Although it was an instant failure, her creations caught the attention of couturier Hattie Carnegie, who hired her. While working for Carnegie, de Rothschild began to form a style of entertaining and decorating that would earn her a reputation on two continents. From the beginning, uncluttered but richly appointed surroundings were her trademark. In one of her apartments, she decorated the living room with poufs and books piled into columns. The only adornments were twenty vases of peonies. For a town house, she made do with a few pieces of museum-quality furniture, her collection of French and English classics and tall camellia trees. De Rothschild's philosophy was that if there was nothing fine enough to fill a space, it should be left bare.



Her marriage to Philippe de Rothschild gave her the

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PAULINE DE ROTHSCHILD

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wealth and the opportunity to fill the bare spaces. When she first saw Château Mouton Rothschild, it was a small Gothic manor house filled with the baron's collections of Victoriana. But she saw the possibility of a perfect château in the large, beautifully proportioned but shabby stables, which she gutted, renovated and turned into Grand Mouton. There, seventeenth-century furniture and statues met twentieth-century abstract art.

During the sixties and seventies de Rothschild's style became known simply as *le style Pauline*, and her interiors began to influence designers in both France and the United States. At the château she entertained at tables of stunning originality, selecting settings from an album that contained photos of over one hundred and seventy china services and swatches of linen. Her famous "table landscapes," or centerpieces, were sometimes composed of grasses, mosses and ferns done to look like miniature forests. In other seasons, branches of wild cherry blossoms and fruit in tiny Japanese pots, or an arrangement of vegetables, lined the length of the table.

De Rothschild's move to London signaled the next stage of her life. She bought the four-room apartment in Albany in 1969 as a refuge from the duties of entertaining an endless stream of guests at Château Mouton. In poor health, she felt that time was running out, and she wanted to write (in 1965 she had published *The Irrational Journey*, a sharp and sensitive chronicle of a trip to the Soviet Union that Janet Flanner hailed as "a contribution of rare, fine writing").

"This flat is the distillation," Baron de Rothschild told *Architectural Digest* in 1977, "the 'point,' of all the work and thought of her entire life—her house in New York, her ten years with Hattie Carnegie, her apartment in Paris, the new rooms we did together at Mouton." It also allowed her to incorporate ideas she'd picked up on her travels. The painted floors she'd seen in castles in Scandinavia inspired those in her living room and bedroom. The living room draperies were taken from an etching of the eighteenth-century salon of Mme Geoffrin, a Paris hostess. The pilasters were painted to resemble lapis lazuli columns she'd admired in Russia.

The creation of her interiors was not a solo effort. Curiously, she chose John Fowler, the master of the English country look, to help her. "She wouldn't have achieved anything of this kind without John Fowler and all his craftsmen," said Philippe de Rothschild.

She took perfectionism to a new level. Painters spent two years trying to create the right stone shade for the walls in the living room, finally attaining a "certain iciness that reminds one of the Neva on a bright, diamond day," she observed. She had trouble envisioning the silk taffeta draperies in the living room, so Fowler's drapery maker, who traditionally sewed models in calico before executing the real ones, had to remake them four times in silk taffeta. After a nine-foot steel-framed sofa she designed was delivered, she decided it should be twelve feet long instead, an adjustment that included redoing the hand-painted fabric.

> "The flat is the distillation, the 'point,' of all the work and thought of her entire life," said Baron de Rothschild.

The rooms in Albany were the pinnacle of Pauline de Rothschild's spare design aesthetic. There was a monastic quality to them that was almost mystical—intimations of an interior world that existed only in the poetic imagination of its owner. "It is now empty," she wrote to her cousin Diana Vreeland of the Albany apartment in 1972, "which as you know is what I consider true comfort." □



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JAMIE WYETH
THE ARTIST'S PASSION FOR AMERICANA

Text by Steven M. L. Aronson
Photography by
Brian Vanden Brink



THEO WESTENBERGER

RIGHT: Artist Jamie Wyeth, a third-generation member of the legendary Wyeth family and a collector of Americana, painting in his 1946 Chevrolet Suburban in Maine.

"I'M NOT REALLY A COLlector—possessions per se don't inspire me in the slightest," declares painter James Browning Wyeth, known more familiarly to fame as Jamie Wyeth. He's drawn, he claims, to their historical genesis. "I don't paint objects just because they're interesting-looking. That something was carved, hooked, mortised or otherwise created for a specific purpose by a specific person—now that interests me a lot: imagining that person's life and how the object echoes him, and wondering just what *his* muse was."

The artifacts that speak to Wyeth's bright, particular genius are those that somehow have it in them to transport him beyond their opacities. As the poet Randall Jarrell once wrote: "Imprinted upon me / Is the shape I run to, the sweet strange / Breath-taking contours that breathe to me: 'I am yours, / Be mine!' " Wyeth puts it perhaps less sonorously: "As a painter I can really get into an object, but it's the feeling it calls up in me, rather than the exact image, that I'm after—the picture has to be *emotionally* accurate." Plumbing and sounding the depths of his chosen subjects, he has, so to speak, "gotten into" a bathtub, a rain barrel, a pair of sneakers, a pony cart, a bale of hay (of the latter he once said, "I lived and breathed that thing for a month, dreamed about it, thought about it"). Each of

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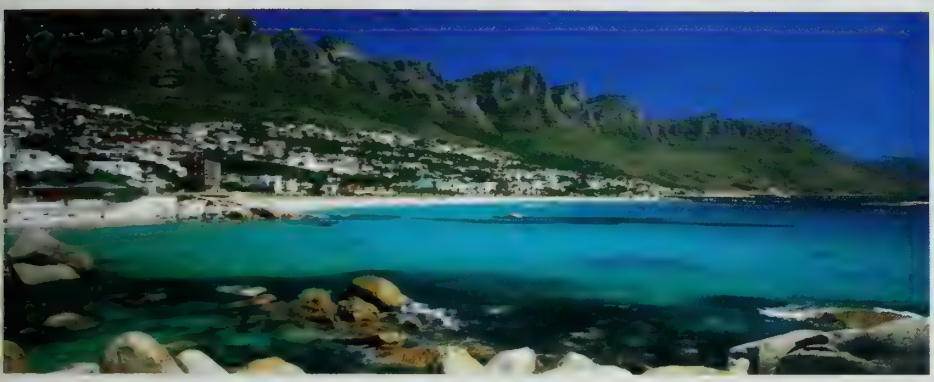


LEFT: A 19th-century deacon's bench. "Meetinghouses and churches used to be filled with these," explains Wyeth. "The birdhouses are for visiting swallows."





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JAMIE WYETH



RIGHT: "The strap hinges date the chests as early nineteenth century," says Wyeth. "All the belongings a sailor could bring on board had to fit in one of them."

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these he considers not a picture but a portrait, though there isn't a visage in sight. And portraits they are—of the inner energy of *things*.

Wyeth has of course also painted untold portraits of people, celebrated and uncelebrated, and animals, wild and domestic, not to mention landscapes, seascapes and dreamscapes. What they have in common is a sly deceptiveness, for they are not at all what they look like at first glance: pictures to be taken at face value. Certain critics have persisted in mistaking them for visions of homespun pastoral wrapped in rural romantic realism. On the contrary—beneath their luscious surfaces lie tantalizingly open-ended narratives.

The Wyeths in all their emblematic consanguinity are classics of Americana. At the age of twelve, the precociously talented Jamie persuaded his parents to let him leave school so he could consecrate his life to art. He apprenticed himself first to his aunt Carolyn (working in the old Chadds Ford, Pennsylvania, studio of his grandfather, the virtuoso illustrator N. C. Wyeth), then to his father, Andrew Wyeth, whom he abidingly describes as "my closest friend and the painter whose work I most admire." In 1966, when he was only twenty, he had a one-man exhibition at the venerable Knoedler Gallery in New York, and then, before reaching thirty, he was given a retrospective. This wasn't simply a case of success by virtue of dynastic right; for, though organically part of a continuum, Wyeth had already branched out from the family's artistic gathering ground with his own, bolder palette, occasionally darkening sentiment with irony or coloring it with a flare of humor.

He has carried on another family tradition—splitting the year between Chadds Ford (where he and his wife, Phyllis, maintain a three-hundred-acre working farm) and midcoastal Maine. What Wyeth primarily collects in Maine is islands. "*They* collect *me*," he insists. Be that as it may, he currently owns three: two-acre Rosebud, fourteen-acre Little Burnt and twenty-three-acre Southern—a grassy, rock-strewn retreat, just a fifteen-minute row from Tenants Harbor, that he purchased from his parents in 1990 and where he now spends most of his

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BELOW: "Seashell valentines were once thought to have been made by lonely sailors, but in fact they were made and sold to the sailors by South Sea islanders," says Wyeth.



LEFT: Wyeth's cache of nautical-themed hooked rugs includes an antique Waldoboro, top left, that is reputed to have been owned by William Randolph Hearst.

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JAMIE WYETH

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offshore time. Life there is bare bones, lived at a certain cleansing order of remove. "My father couldn't take the isolation, but I thrive on it," he says. "As a child I dreamed of living on a boat, but living in a lighthouse is even better. Aesthetically they're pleasing, and historically, too—they're icons every bit as much as beacons."

Built in 1857, deactivated in 1933, restored and renovated by his parents in the late seventies (see *Architectural Digest*, June 1986) and painted time and again in the nineties by Wyeth, the lighthouse starkly bestrides a still-important shipping lane. Indeed, from it he can see no fewer than four working lighthouses—Monhegan, Matinicus, Two Bush and Whitehead. It came with an adjoining trim-and-tidy keeper's house, and Wyeth lost no time building a studio outfitted with beaded-board walls and what he describes as "P. J. Clarke–like" tile floors. Later still, he put up a structure he calls the "invisible barn" because "you can't see it from the water." It's painted dark brown so that it doesn't glow like the other, eye-blindingly white, buildings on Southern, which include a thirty-foot-high bell tower erected in the far-off days before foghorns.

Wyeth stockpiles houses as well as islands, and one of them is on an island that for a wonder doesn't belong to him—the fishing village and summertime artists' haven of Monhegan. There he occupies the big gray clapboard house that painter Rockwell Kent built for his own mother at the turn of the century. "It's on the southernmost tip of the island, down on the rocks, and the spray plows over the roof during storms," says Wyeth, who has just finished another portrait of the house. One of the few things he will full-throatedly own up to collecting is Rockwell Kent paintings and drawings. "To me, he's just a giant—the only painter who's ever painted on Monhegan. The work of his that I own was all done on, and

continued on page 88



RIGHT: "A World War I veteran living in Maine built a working model of a biplane from scratch," Wyeth points out.



RIGHT: Wyeth, who owns three islands in Maine, had a model made of his lighthouse on Southern Island, left. At right is a model of Portland Head lighthouse.



LEFT: A small 1940s replica of a Maine lobster boat. In the background is the fishing village of Tenants Harbor.

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Top: Room design, Donald Hill Interiors
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JAMIE WYETH

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of, the island between 1905 and 1908."

On the mainland, in the village of Tenants Harbor, Wyeth has his "inshore house," a typical New England farmhouse that's been added on to over the years; a hundred feet away is the cavernous "inshore barn" where he stores his thirty-five-foot Black Fin twin-screw powerboat. And finally, there is the recently acquired early-nineteenth-century Lowell House (so called after the patronymic of its previous owner), which overlooks the Tenants Harbor waterfront. "I bought *that* house just to hang my paintings in; it's a kind of personal gallery—for my eyes only. When I finish a picture on Southern, I always want to look at it in a different place, so I take it to the Lowell House. It's a way of stepping back from it in order to assess it better, of getting both psychological and physical distance from where I painted it."

It is Southern Island that is the repository of much of the arcana and Americana that has caught Wyeth's stubborn eye. The first thing that commandeers one's field of vision is the hulk of a propeller, resting right on the island's edge. It was recently resurrected from the wreck of a huge cargo ship, the *Polias*, that came to grief in those waters during an angry winter storm in 1920. "It's always fascinated me," says Wyeth. "For one thing, the ship was made of cement, which is kind of hard to believe—and then, eleven people died on it. A fisherman friend of mine was diving on the wreck for scallops and saw the propeller and said he'd try to raise it for me as treasure. After a couple of tricky attempts, with his first barge collapsing on him, he pulled it off." Naturally, given the object's storied hold on Wyeth, it has already reared its rusted behemoth's head in a couple of his paintings.

Off to the right of the path leading to the lighthouse, one happens on a pristine miniature of Daniel Webster's New Hampshire homestead—all of twelve feet long and seven feet wide. Wyeth acquired it at a local auction and then bought furniture for it in stages, lastly a tiny salesman's sample of a wood stove. "I'm curious as to just who made the little homestead. It's from the 1920s, and it was built as a real house, not a model—with clapboard and everything. Someone suggested it might have been done as a commemoration of Webster's birth or death." Wyeth himself took up where the unknown builder left off, engaging a mason to build a granite foundation, a blacksmith to make latches for the door and a carpenter to install early glass in the windows, which, incidentally, he prefers to leave open. "I put in a light because I like to lie in there and read," he says. "Sometimes I doze off, and then when I wake up—generally it's thanks to seagulls peering through the windows or geese sticking their big heads through the door and honking—I sort of jump up and hit my head against the roof, and I feel a bit like Gulliver. It's all like a dream."

Living in a lighthouse, Wyeth thought it only fitting to surround himself with objects that a lighthouse keeper would have needed close at hand. "They're all brass," he says, "because basically the keepers had nothing to do and they could polish them day and night." His collection sports a speaking horn, a binnacle and an old-fashioned dustpan. On a mantel sits an assortment of vintage wood buckets that Wyeth explains were originally sold filled with candy for children but that invariably ended up being used for berrying. "It was my mother who put most of these together—she started about forty years ago with one labeled 'Good Girl'—and then I just continued on. That's pretty Freudian, but anyway . . . ," he laughs, adding, "I've

> "As a painter I can really get into an object, but it's the feeling it calls up in me that I'm after—the picture has to be *emotionally* accurate."

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JAMIE WYETH

continued from page 88

rounded out the collection with several labeled 'Good Boy.'" He admits to being keen on Halloween and "all that kid stuff," and he's therefore attracted to anything shaped like a witch's hat—a predilection that accounts for the plethora of spiky eighteenth- and nineteenth-century tin candlesnuffers on a nearby table.

Drawn since childhood to things that are functional and at the same time have great form, he remains "crazy about tools," which he finds "infinitely more interesting than arty sculpture, than someone's *effort* to be creative." Attesting to this affinity are the dark, fanciful, abstract shapes of whale craft that loom nearby: implements all made between 1860 and 1920 that he bought from a Monhegan fisherman friend, including grisly-sounding jawbone spades, blubber forks and double-fluke arctic harpoons, not to mention assorted prods and tridents. They have all sat for their portraits for Wyeth.

He has also managed to scrape together five antique red, white and blue wood doors but only one floor of note, a nineteenth-century affair that languishes in the inshore barn in pieces and that "I now have to find a room to fit." But if Wyeth has only one rare floor, he has plenty of prized rugs—chief among them an antique Waldoboro (named after the Maine town where it was hooked) whose provenance was most likely William Randolph Hearst's San Simeon ("I bought it at Sotheby's and brought it back to Maine," says Wyeth); and a hooked rug of a goofy Newfoundland with a humongous tongue and a corsage in its hair.

There are captain's sea chests all over the place, with beautiful carvings and ornate beckets. "There's a cant to them so that when the ship would heel over, they wouldn't roll," Wyeth points out, looking around and taking them all in. "I really do have too many—I guess I've cornered the market on sea chests." And on deacon's benches, too. He has at least ten in the inshore barn, all of them made in New England for meetinghouses. "They're loaded with hunks of gum underneath—people sat and chewed and then just stuck them on." To Wyeth, the gum is part of the benches' nonautochthonous charm.

He has garnered at least thirty sailors' shell valentines as well. "They're so kitschy, so ghastly, they're great—you know, tokens from a voyage that a sailor might give his wife or sweetheart; they usually say something like 'Thine Forever' or 'Think of Me.'" Not long ago a local dealer breathlessly caught up with Wyeth on the island. "I wouldn't bother you with just any old thing, but this is an exception," he insisted.

Indeed it was: The valentine contained off-color—that is, hard-core pornographic—daguerreotypes, having been crafted by some South Sea islander or other with an exceedingly salacious sailor in mind. Without a second's hesitation and with no betrayal of his artist's sensibility, Jamie Wyeth pronounces it "the best of all." □



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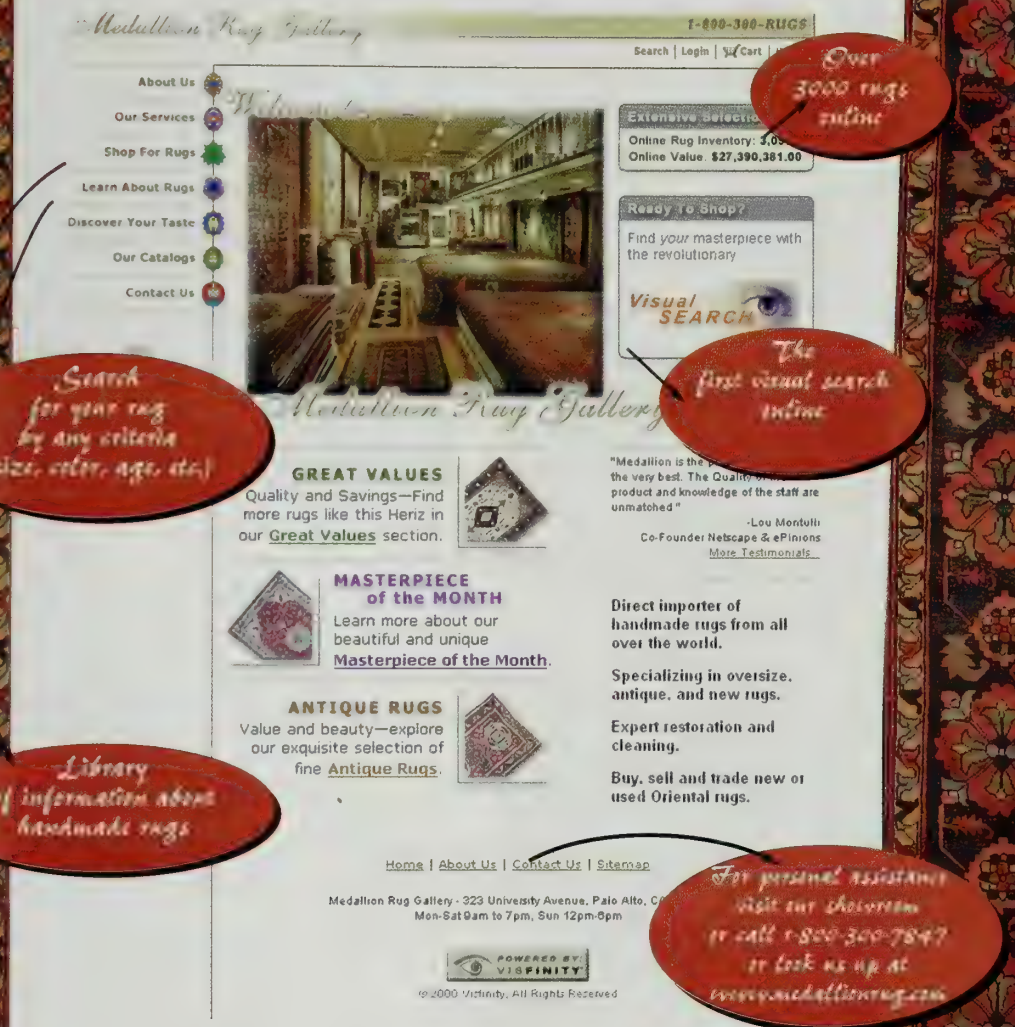
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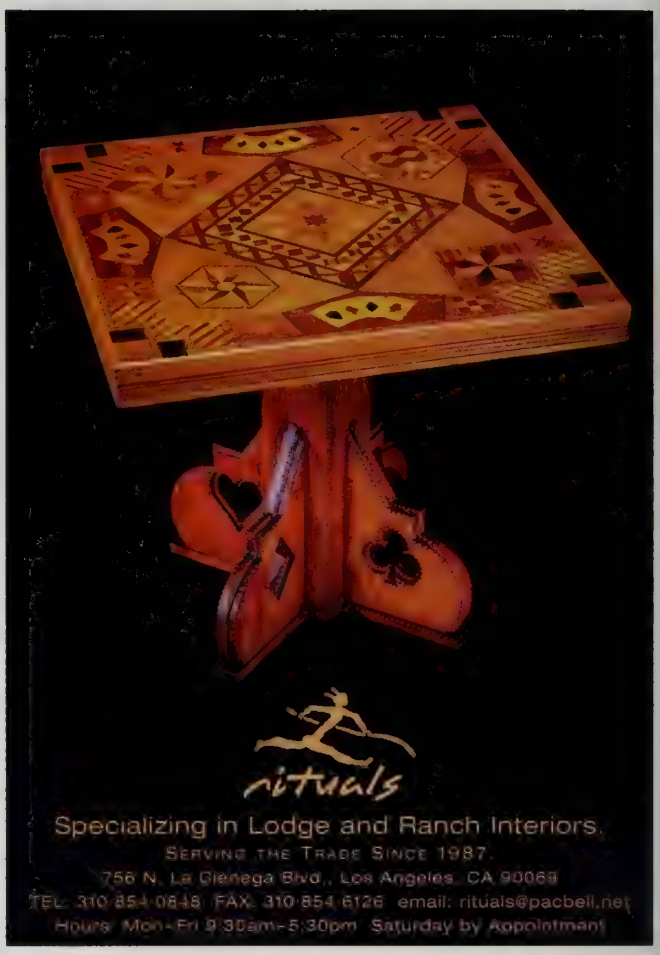
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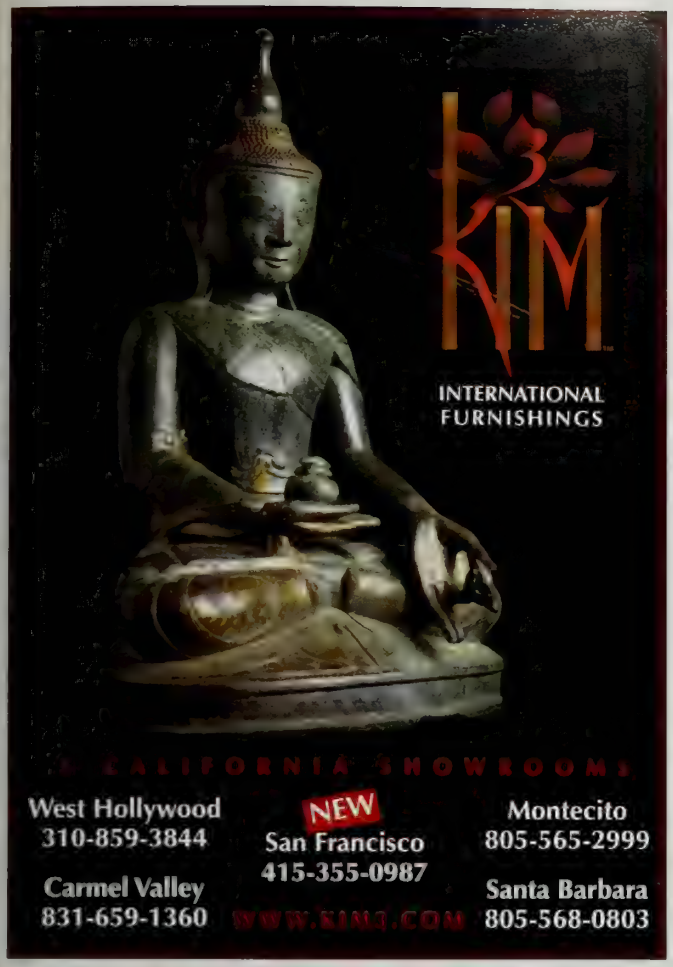
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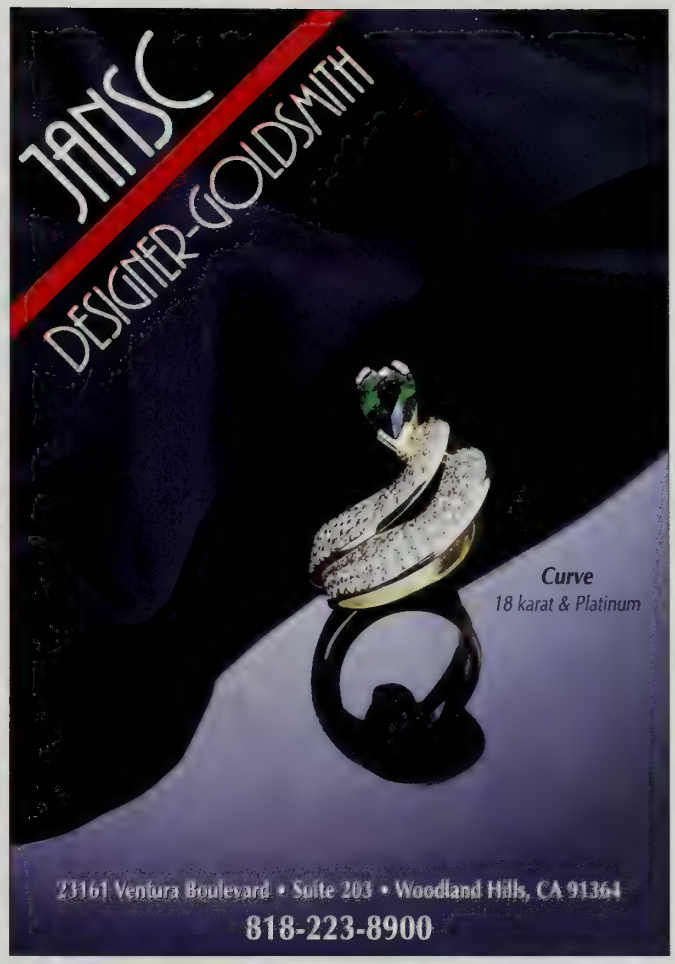
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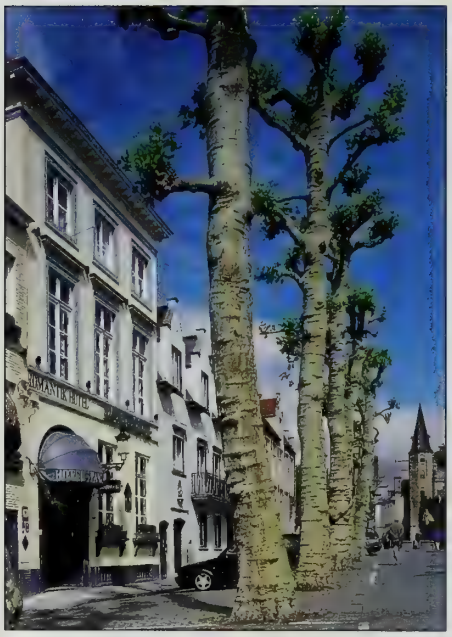


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Text by Michael Peppiatt
Photography by Paul Warchol

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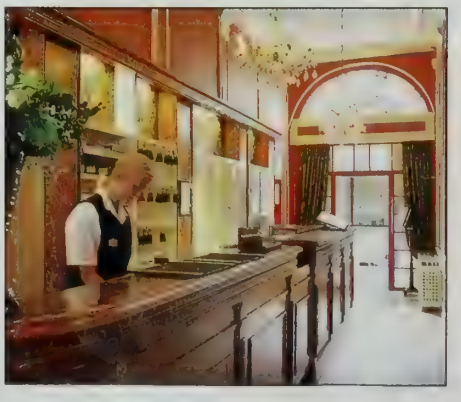


aces and intricately gabled town houses line the peaceful waterways as if nothing had happened in the intervening centuries. Visitors can still sense how noblemen and traders grown rich on silk, amber or spices vied with each other to build the most sumptuous mansions, decorated with pictures by great local artists ranging from Jan van Eyck to Hans Memling.

"It's incredible just how much history has come down to us intact," says Chris Vanhaecke, who owns one of the most attractive places to stay in Bruges, the Romantik Pandhotel. "I've spent my whole life here, and I've always been fascinated by the city's glorious past. It was so prosperous during the Middle

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ABOVE LEFT: Located on a quiet, plane-tree-lined street in Bruges, Belgium, is the Romantik Pandhotel. LEFT: The lobby of the Vanhaecke family–run inn.

ABOVE: The pine-paneled sitting room offers guests a place to read or play a game. Pascale Vanhaecke and Mireille Perquy helped the owners create unique spaces.





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BRUGES'S ROMANTIK PANDHOTEL





continued from page 94

Ages that every country in Europe had representatives here. The Venetians lived in one part of the city with their own consulate, the Spaniards in another, and so on. Boats full of goods would come down the canals and unload on the quays. You can still imagine it all as you walk around. And what you can't actually see of Bruges's history on the streets you can find in the paintings of the time—because art flourished here just as much as commerce."

Chris Vanhaecke became so caught up in the charm of Bruges that at one time she worked as a guide, taking visitors to the magnificent churches, guildhalls and canalside houses of the city. She then traveled a great deal herself, staying in a variety of hotels all over the world. "When I look back, I can see that's how I got into the hotel business," she says with a broad smile. "I stayed in some very nice places and, of course, some that were not so nice. But wherever I was, I used to think things like:

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ABOVE LEFT: Framed antique contracts hang above a chesterfield in an adjacent sitting area. ABOVE: The plaster ceiling is original to the 18th-century building.

LEFT: The breakfast room, where a buffet and cooked-to-order eggs await guests in the morning. The rose wallcovering is from Ralph Lauren Home Collection.

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BRUGES'S ROMANTIK PANDHOTEL



RIGHT: A top-floor junior suite is enveloped in a wallcovering and fabrics by Ralph Lauren. The suites have CD stereo systems and whirlpool baths.

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What a pity they didn't bother to put up pretty curtains, or, Wouldn't it be nice if they offered you a drink when you arrived late and exhausted? Mainly they were small things, but they would have made a big difference, because when you're traveling, you're often a bit on edge. And you need someone to make a fuss over you. So I suppose I wanted to get in there and do things the way I would want them to be done."

Vanhaecke's opportunity came when a small family-owned hotel in the center of Bruges came up for sale. "It was a perfect location and a manageable size," she says. "But of course I had never actually run a hotel. So I asked the owners if I could come in and work for a day to see how things were done. And at the end of that day—it was in 1985—I decided to take the plunge. When I told my husband, he was very funny, because our own house was filled to the attic with the furniture and objects I had collected over the years. 'That's great,' he said. 'Now we'll have a place to put all those things you've been buying!' He was right, and I've gone on buying even more. Another boon was that my son, Frederik, and my daughter, Lyne, decided to join me in the venture. Now they virtually run the day-to-day business."



ABOVE: Another junior suite is accented with an antique Louis Vuitton trunk and an 18th-century Dutch mirror. The prints are 19th century.



RIGHT: From the top floor of the 23-room hotel is a view over the neighborhood, which includes Belfry Tower and the Basilica of the Holy Blood.

The Vanhaeckes' first concern, however, was structural. Set back on a delightful, treelined street, the Pandhotel was originally a patrician town house built in the 1700s with an entrance big enough for a coach and horses to pass through, so its owners could keep their carriage in the courtyard. How could a hotel make good use of this lofty passageway and the rooms that adjoined it? "A lobby, a bar and a reception area was the answer we came to," Vanhaecke explains. "We wanted it to be dignified but intimate, so guests would feel welcome from the moment they arrived. We used a lot of warm colors, faux marbling and discreetly rich fabrics. Then we hung a series of chandeliers, which give a welcoming light. The covered courtyard was turned into the breakfast room, which we decorated as a kind of country kitchen, with an Aga stove, wicker chairs and fine linen.

continued on page 100





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ROMANTIK PANDHOTEL

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We take breakfast very seriously here!"

Where the Vanhaeckes gave full rein to their decorative impulses, however, was in the double sitting room to one side of the reception area. Enclosed by draperies, the beautifully paneled space is made for guests to relax in and to admire. Sofas beckon, leather-bound tomes intrigue atop the shelves, a fire is lit, drinks are offered, and the unwary might almost allow themselves to drift off to sleep if they were not aware that their rooms offered even greater ease.

"Bedrooms are of course the key to a good hotel," Vanhaecke remarks. "There was no lack of rooms here, but I felt they all needed to be rethought and redecorated. Obviously that can't be done in one fell swoop. You may have to look for months for the right pieces. I'm lucky, because I work closely with my daughter-in-law, Pascale Vanhaecke, who has an antiques shop just around the corner. She always knows exactly what I have in mind, so if she spots something, she can buy it on my behalf."

Over the past few years Vanhaecke has redesigned, with the help of Pascale Vanhaecke and her associate, Mireille Perquy, all twenty-three of the hotel's rooms. Although they differ in size, they display a similar sense of stylish comfort. The decorative elements in each room combine to please but never to overpower. "You start by enhancing the space, then you decide what kind of mood you want," Vanhaecke explains. "At times it's dictated by the fantastic views some of our rooms have over the rooftops of Bruges. At others it's whether you feel light or dark tones would best bring out a room's potential. Then you can start putting in the antiques and the other furniture. That's always exciting. I go around thinking, Now what sort of lamps can I put with that sofa and those antiques? In a sense, it's exactly what I used to do at home, except that now there are more rooms and I have even more fun!" □

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DAVIES STARR

FLAT-SCREEN MONITORS

ALTERNATIVES TO THE STANDARD PICTURE TUBE

By Nicholas von Hoffman

FOR YEARS NOW EVERY sort of person who has had to contend with the hot, clunky, space-eating, heavy cathode-ray tubes (CRTs in the trade) in our computers and television sets has lived in the mildly exasperated hope that something better would be coming along soon. The better something is, of course, the somewhat affordable flat-screen monitor—that light, six-inch-thin panel that takes up next to no room and apparently can be put anywhere for any purpose. Well, it's here—which means in the course of the next few years not a few million of us citizens of Electroland will have to gain at least a rudimentary knowledge of yet another electronic device's peculiarities. Whether the flat screens are all that they are cracked up to be depends on who's talking and what you want to do with them.

Interior designer Harry Schnaper is able to control his enthusiasm. "We thought they were going to be the answer to all the decorator's problems because they would be like pictures that hang on the wall," he says, warming to the subject. "But the reality is that they take a lot of special wiring and cabling and all kinds of jazz.

"Unless you've built a cavity for them to sit in, which is not always convenient in older constructions," he continues, "you have this big ugly box projecting off the wall. What I've done in a number of cases is to leave it completely open on the front but put a decorative frame around it that works with the feeling of the room.

"Down in Palm Beach I did one in a living room. The client wanted it over a very long console. So we had a snazzy frame made that went around it. When it's off, it looks rather like a picture, but a picture of nothing. When it's on, it's very clever," Schnaper adds. "Would I want to live with it? No. But clients who like TV seem to like the concept. I just finished an apartment on Fifth Avenue where we did two of them. We built frames around them that have a veneer that matches the furniture in the room. They're not the panacea that I thought they were going to be."

Gary Mandle, product manager of monitors at Sony, says there can be other problems with large flat-screen installations. "One thing to watch out for, especially when you mount very large panels, is strong vibrations," he warns. "Say you have a screen mounted to the ceiling on the lower floor, and you have the kids jumping up and down on the bed upstairs. What can happen is the glass can vibrate, and then it can crack."

Such considerations are of scant import in an epoch where there appear to be more people drunk on money and the spending thereof than high on hooch or cocaine. "We've been finding that wherever there's a unique place to put one or wherever there are people who have money to spend, they're buying the flat-panel monitor," says Sony's Dianne Jacobs, marketing manager of the company's display products group. "In the high-end market, they're using them in bedrooms or in family rooms. We also sell a lot of them for installation on yachts."

> "We had a snazzy frame made that went around it. When it's off, it looks rather like a picture, but a picture of nothing. When it's on, it's very clever."

Although the electronics will vary somewhat from manufacturer to manufacturer, all CRTs—that is, all television tubes and computer monitors—share the same underlying technology and work the same way. Not so with flat screens. There are two different types, the LCDs (liquid crystal display) and gas-plasma screens. At this juncture they are not interchangeable; they require somewhat different care and feeding, and they certainly don't cost the same. LCDs and gas-plasma screens do have one thing in common, however: They are much more expensive than CRTs. You can get a decent-size CRT computer monitor these days for as little as $150, while the smallest LCDs, which are less expensive than the plasma screens, go for something in the vicinity of $900. The reason is the dif-

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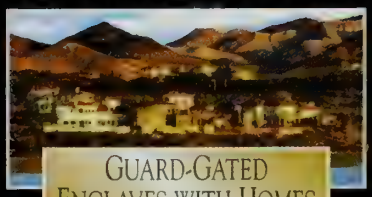
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FLAT-SCREEN MONITORS

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ficulty of manufacture. The CRT has been around for about seventy years, and over that stretch of time manufacturers have learned how to make them with great reliability.

The history books have different stories about how David Sarnoff and Vladimir Zworykin came to form a collaboration that resulted in the cathode-ray tube. One version has Sarnoff, then vice president of RCA, coming to hear a fellow Russian immigrant give a talk to the Institute of Radio Engineers in Rochester, New York, in 1929. The other, more colorful version has Zworykin, a refugee of the Russian Revolution, talking his way into Sarnoff's office to tell him that the experimenters and inventors who were trying to perfect a workable television system were barking up the wrong tree.

Whatever Zworykin said convinced Sarnoff, himself born in Minsk, to bet the farm on him. Sarnoff set Zworykin up in a laboratory and in short order was rewarded with the cathode-ray tube. Miraculous then, so common and reliable now that we don't even notice them, the ever-dependable, easy to make, hard to break, present picture tubes can be found in every television, every computer monitor and every other kind of display from an air-traffic control tower to the hospital emergency room. For utility and universality, Zworykin's CRT almost rivals the knife, the fork and the spoon.

The flat screen, in contrast, hasn't been around half as long as the CRT. The first one offered for sale, the DG/One, was a ten-pound Data General laptop with a twelve-inch flat-screen LCD panel that has been described as next to unreadable unless the light in the room was just so and the user had the eyes of a mother eagle cruising for a mouse. Herb Berkwits, senior product manager for ViewSonic, whose flat-screen monitors are generally regarded as among the very best, remembers, "You really had to keep moving your head around to see the display on it. That was the worst thing about it, but other than that, everybody marveled at the fact that you could take a whole computer and put it into a laptop. But the display left an awful lot to be desired." Seventeen years later, with Data General having long since gotten out of the flat-screen business, the images on the displays on our best laptops are bright, colorful and well defined.

"Liquid crystal technology dates back to about the 1960s," says Berkwits, "when it was primarily an aerospace invention and the most we ever saw of it was in some LCD watches and some calculators, but as the processing technology got better and better, the ability to do color came about. We started seeing it in laptop computers, and then it migrated to desktops as the units got larger and brighter."

The liquid crystal material used in these screens can act something like a venetian blind. Given one kind of very small electrical charge, the slats all go flat, thereby admitting light from the outside; given another kind of small electrical charge, the slats go vertical, overlapping each other and thereby preventing light from passing through the blinds. But merely going from black to white isn't enough, so the liquid crystal material is divided into thousands upon thousands of tiny boxes, and in each box are three small boxes holding a minuscule transistor. The sub-boxes control one color each—red, blue and green—which in combination can literally make up millions of colors, as these thousands of electronic venetian blinds are switched open and shut in an infinity of combinations. Taken together, they will show a viewer form and color with one more added element: light. The light for LCD monitors comes from a bulb behind the boxes and shines through to the viewer, or doesn't,

LCDs offer much besides convenience. If they are hard on the wallet, they are easier on the eyes.

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FLAT-SCREEN MONITORS

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as the blinds are left open or closed.

To save the battery power, laptop screens have one bulb illuminating them, while desktop monitors can use more bulbs and now can achieve a brightness exceeding that of CRTs. "You can replace that backlight bulb," explains Berkwits. "We're doing accelerated life testing on them, and we're getting numbers like sixty thousand hours, which is terrific. After that amount of time, they fail like fluorescent lights—they don't just go out one day like an incandescent bulb. They start getting dimmer, but you can replace them, and when you do, everything is back to the way it was when you first bought the display."

All the bulbs, the transistors and, of course, the liquid crystal material have to be placed between two sheets of glass. This has been the difficulty in manufacturing these intricate sandwiches, which accounts for their relatively high price. The obstacle has been to learn how to make perfect sheets of this material so that the ratio of good "mother glass," as they call it, to defective glass is driven down. Hence it follows that the factories where the screens are made must be free of dust even unto the submicron level.

You might think that, given the American obsession with the phrase *high tech*, the United States would be the center of flat-screen manufacture, particularly since LCD technology was born here, but in actuality, no mother glass is made in this country. "I don't even remember the square footage of our building here in Walnut, California," says Berkwits, "but it's huge. We have thirty-two bays that these tractor-trailers, the eighteen-wheelers, can pull up to and load monitors. We bring them in from Asia on ships, they come here by truck, and then we basically act as a huge sorting center."

The sheets of mother glass from which the individual flat screens are cut are the same except for size, regardless of the brand name on the monitor. However, the electronics that each company adds, which are necessary to run the flat screens, are different. Some of the differences may not matter, but there are one or two new features on LCD flat screens that do.

When buying a flat-screen monitor, you are advised to get a fast one. Berkwits explains: "A couple of years ago if somebody were to say, 'I have an application here, and I'm going to do some video editing. Should I use a CRT or an LCD?' I would always recommend the CRT, because the LCDs were slower. They didn't respond as quickly to motion. If you put up a spreadsheet, you'd never know it, but if you put up anything that was moving, it tended to be a little dimmer. You can still see that on many LCDs, like older laptops. If you move the cursor around, the cursor will get dim, and then when you stop moving it around, it gets bright again." Many of today's panels, he adds, are three times faster than those of a couple of years ago.

Older LCD flat screens also have what is sometimes called a narrow "cone of acceptance," which in non-engineering-speak means that if you are standing somewhat to the side of a screen, you can't make out what it's displaying. The new flat screens' cone of acceptance is almost as wide as that of CRTs, which have their own problems when you get to the edge of the screen. Another thing to check for when buying an LCD monitor is whether its electronics are set up to display everything you may want to look at, from DVDs to games.

But all in all, the LCDs offer much besides convenience. If they are somewhat hard on the wallet, they are easier on the eyes and are capable of displaying pictures of such accurate color and infinitesimal detail that they are in demand in laboratories and clinics. For those of us with less exigent needs, newer, larger-screen LCDs are at hand, so grab up a fistful of dollars and spend, spend, spend.

In case you are unsure if the LCD will help you achieve screen nirvana, you may wish to go back home and get more money to buy the gas-plasma variety. These flat screens are even larger than the LCDs. The y can cost enough buckerinos to bring consumer closure even to a person whose spending needs are as grand as Bill Gates's. So spend, look, spend, look, spend some more, and amaze and humble your friends whose Dun & Bradstreets are less impressive than your own. □

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LONDON

Syrie Maugham

Before her marriage to the 11th duke of Argyll—which nded in a scandalous, highly ublicized divorce in 1963—Iargaret Sweeny was given ner parents' Georgian town house in London's Mayfair district. The six-story brick residence, completed in 1729, featured 1930s-era decoration by Syrie Maugham, including a mirrored bath with a chromium ire surround (far right), which till survives. The house is just over 6,000 square feet and has our bedrooms, a marble-loored reception hall, a morning room, a living room and kitchen with a staff room on either side. The paneled dining room has bowed French windows that look out to a south-facing garden. £3 million ($4.35 million).



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Marcel Breuer

Bauhaus architect and furniture designer Marcel Breuer built a one-story, four-bedroom house in Litchfield, Connecticut, in 1966. The Hungarian-born architect, famous for his steel-tube Wassily chair and his work with Walter Gropius, constructed the modern, stucco-and-fieldstone residence in the later years of his career, a period characterized by an increasing focus on sculptural forms. He designed the master bedroom and three guest bedrooms to be separated by an open, step-down kitchen, living and dining area. Bordered on two sides by protected land, the almost nine-and-a-half-acre property has a separate studio apartment and an outdoor mural by Werner Pfeiffer. $1.1 million.

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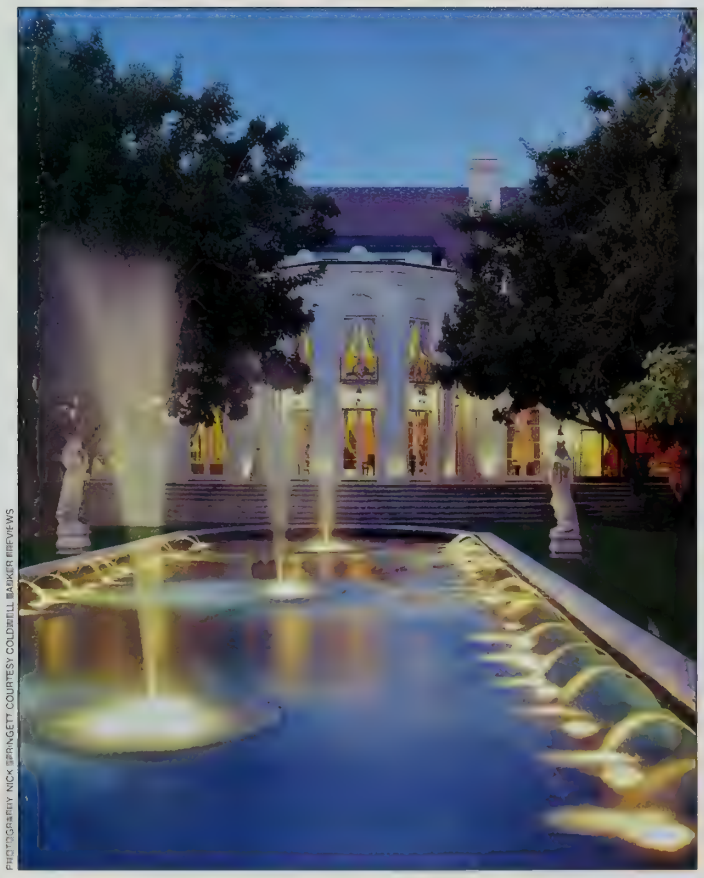


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● **Olson Sundberg Kundig Allen Architects**

Blending into the surrounding forest, a newly built residence on San Juan Island, Washington, is perched on a cliff with vistas of Vancouver Island and the Olympic Mountains. The modern, Asian-influenced house, designed by Tom Kundig of Olson Sundberg Kundig Allen Architects, has slate and stone both indoors and out. Floor-to-ceiling windows in the master bedroom offer views of Haro Strait. The kitchen (above) has 15-foot ceilings and limestone countertops. The property has a guesthouse and borders a state park and conservancy land. $6 million.

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BEVERLY HILLS

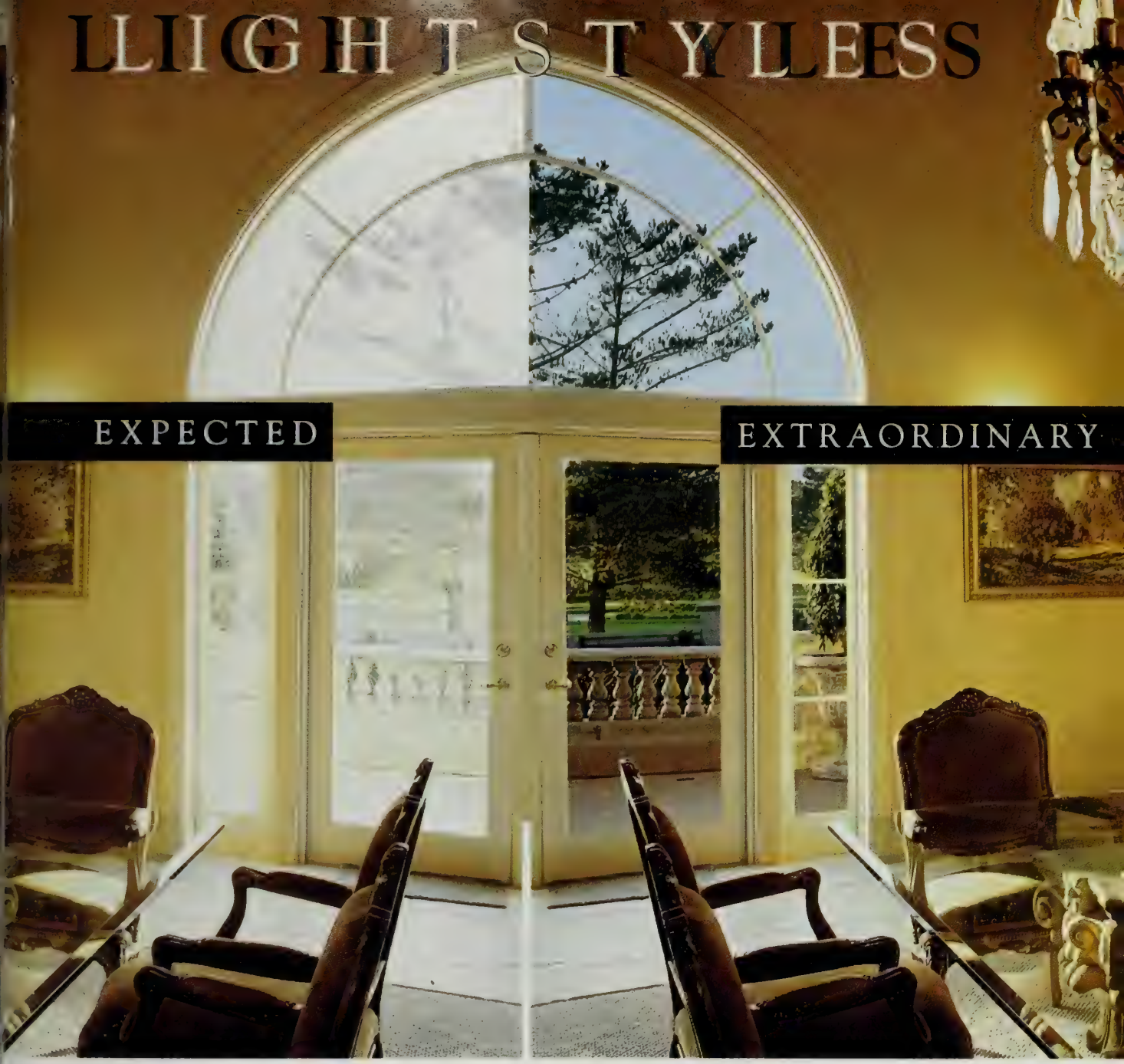
● **Kalef Alaton**

In 1914, two years after building the Beverly Hills Hotel, Burton Green chose four acres behind the hotel as the site for his own residence. Marble, rare woods and granite are used throughout the 17,000-square-foot house, which was renovated by designer Kalef Alaton in the 1980s. The formal living room (below) boasts a 30-foot-high ceiling, while two master suites, which flank a large family room, are upstairs. Price on request.

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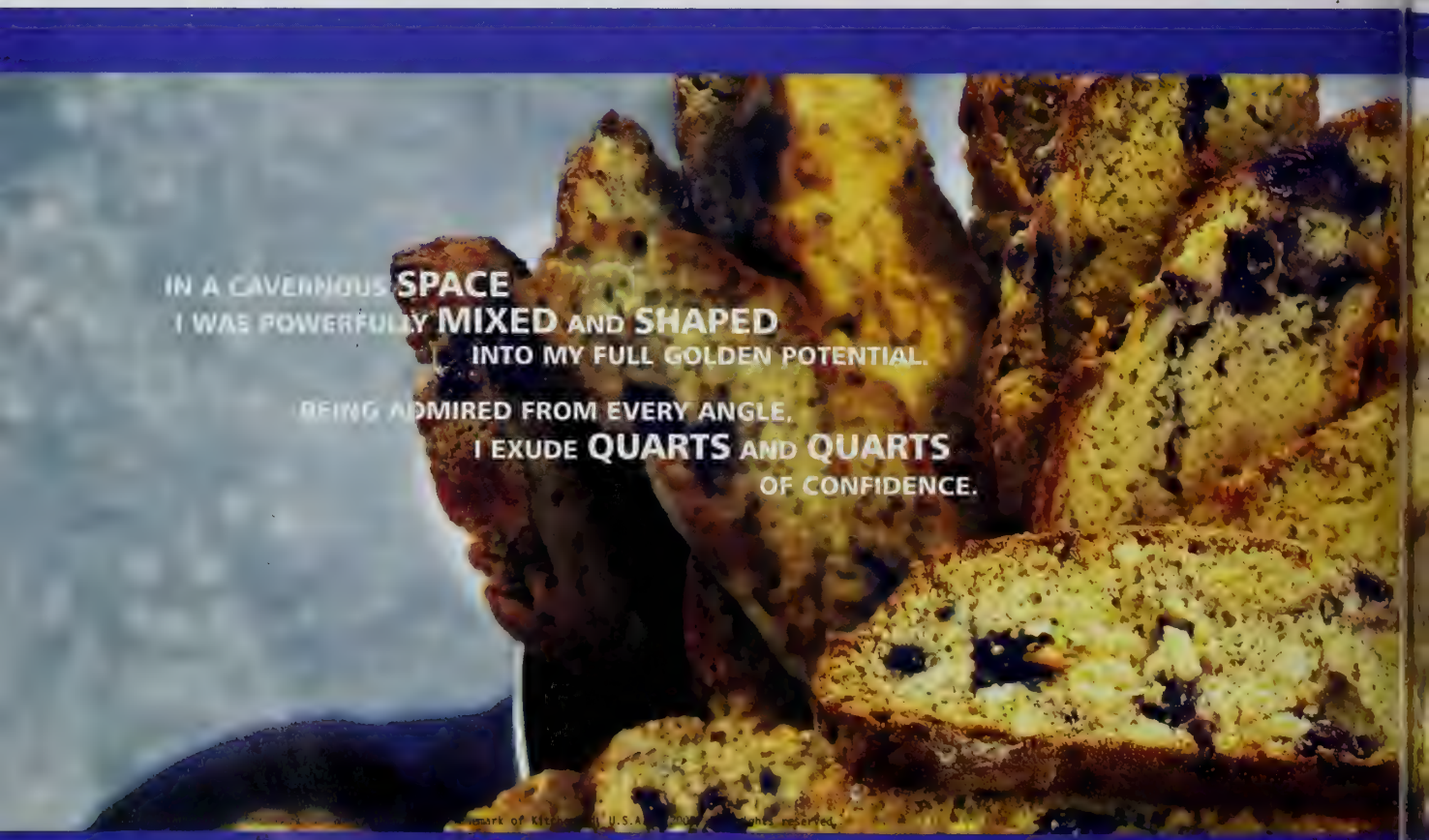
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FLORIDA

Paul Rudolph

In 1957 architect Paul Rudolph designed a modern house, built almost entirely of lime concrete block, on Casey Key, Florida. There are terrazzo floors throughout, and every room has sliding-glass doors or windows that open to the indoor-outdoor central loggia (above right, in 1958). Overlooking the Gulf of Mexico, the 17-foot-tall loggia has steps leading to the beach and to a raised living room, which can be sectioned off by a sliding-glass door. Off the central space is a dining room, and beyond are the kitchen and a guest bedroom. Upstairs there are a master bedroom, a sitting room, a reading alcove and a study, which provides access to a suspended terrace. Sliding-glass doors on the eastern exposure allow cross breezes to flow through the house. Cypress latticework and built-in blinds shade the windows and afford privacy. The residence has recently been carefully restored to Rudolph's design, using the original materials. A new air-conditioning system was installed, and lush tropical landscaping now surrounds the property. $2.25 million.

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NEW JERSEY

The 1831 Doughty House in Absecon, New Jersey, was owned by the same family for five generations and is listed on the National Register of Historic Places. Set on 13 acres, the three-story Gothic Revival residence has been renovated several times over the years. In 1864 John Doughty extended the house by 20 feet and added the Gothic detailing. Doughty had intended to crown the house with a cupola but never finished the task. The current owners added the cupola in the 1960s and completed Doughty's vision. The property includes a post-and-beam barn, a pasture and the Doughty family cemetery. $350,000. □

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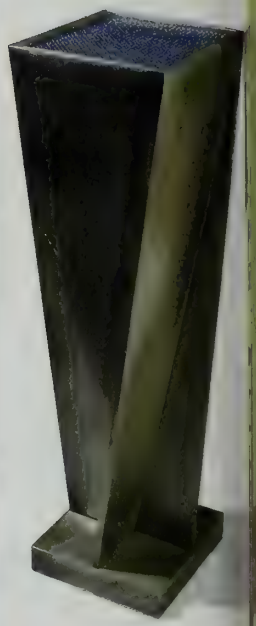
A CLEAN INTRODUCTION

"My new collection is a synthesis of minimalism and glamour," **Gary Hutton** says of the bronze tables he's created for the San Francisco showroom **Enid Ford Atelier**. "I'm fascinated by bronze—it has the ability to be both ancient and modern."

Hutton's pieces range from a sheet-bronze cube table, called A5, to a patinated cast-bronze Ciao table, which has a round top and a conical base. He uses a variety of materials and colors, including verdigris and silver, and works with a number of patinas. His Facet cocktail table has a top that comes in black or white mother-of-pearl, or crystal. Hutton has eight different types of crystal that he uses for his designs. Enid Ford Atelier, 101 Henry Adams St., San Francisco, CA 94103; 415/255-1777.



PHOTOGRAPHY JIM MCHUGH



Left, Gary Hutton at Enid Ford; above, his Facet cocktail table



PHOTOGRAPHY COURTESY BRADFORD STEWART

At Bradford Stewart, the Poolside chair and Leather Strap stool

CALIFORNIA AESTHETIC

For the past seven years **Bradford Stewart** has specialized in what he calls "timeless, clean-lined designs." "Our pieces will still be in fashion two generations from now," he says. "We make a statement with our furniture, but our goal is to never be trendy."

Among the designers he numbers as clients is **Sally Sirkin Lewis**, who favors Stewart's outdoor lines. The Oakland, California–based firm recently introduced new looks to its inventory. The Poolside Aluminum collection, for example, features sleek tables, chairs, benches, ottomans and chaise longues. The Leather Strap collection is a group of tables and benches for indoor use. Stewart's father, Kipp Stewart, has been designing for the company since its inception. Bradford Stewart Furniture, 2200 Adeline St., Oakland, CA 94607; 510/835-1365.



continued on page 118



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IN THE SHOWROOMS

By Jeffrey Simpson



COURTESY DECORATORS WALK

Left, *Katsugi* and *Katsugi Damask*, now at Decorators Walk

● **Decorators Walk**

New York–based Decorators Walk (212/319-7100), which now owns 17 different fabric companies, is renovating all 14 of its showrooms. Current highlights include two variations on one of Lee Behren Silks' patterns, *Katsugi*, a print, and *Katsugi Damask*. The print has stylized flowers in shades of blue on union cloth; the damask, a cotton-and-viscose blend, has the same design in shades of blue and navy. The J. H. Thorp & Co. collection has a large floral print on cotton, called *Chinese Cockatoo*, while Henry Cassen Inc. features an imported Scottish lace with a pattern of costumed monkeys.



COURTESY LEE JOFA

● **Lee Jofa**

A new collection that adapts Asian themes popular throughout Europe during the 18th, 19th and early 20th centuries is now available at Lee Jofa (800/453-3563). *Aparri* is a linen, cotton and nylon blend with a modern interpretation of Asian watercolors. The beige background is a simulated grass cloth, with anemones sketched on top of it. *Brampore* (above) is a dramatic vertical floral treatment on a linen-and-nylon fabric. The pattern was taken from an early-20th-century French print of a border design on an Indian tree of life palampore.

● **Scalamandré**

Carnivale d'Italia, a new line from Scalamandré (212/980-3888), is based on 16th- and 17th-century fabrics from Medici-ruled Florence. *Venetian Carnival* was modeled after paintings done on the walls and ceilings of Italian villas. *Luca* is a linen damask that's derived from flower and foliage prints once popular in Venice. *Putti* is a union cloth that shows cherubs frolicking with greyhounds and setters.



PHOTOGRAPHY COURTESY SCALAMANDRE



***Venetian Carnival*, far left, and *Luca*, left, from Scalamandré**



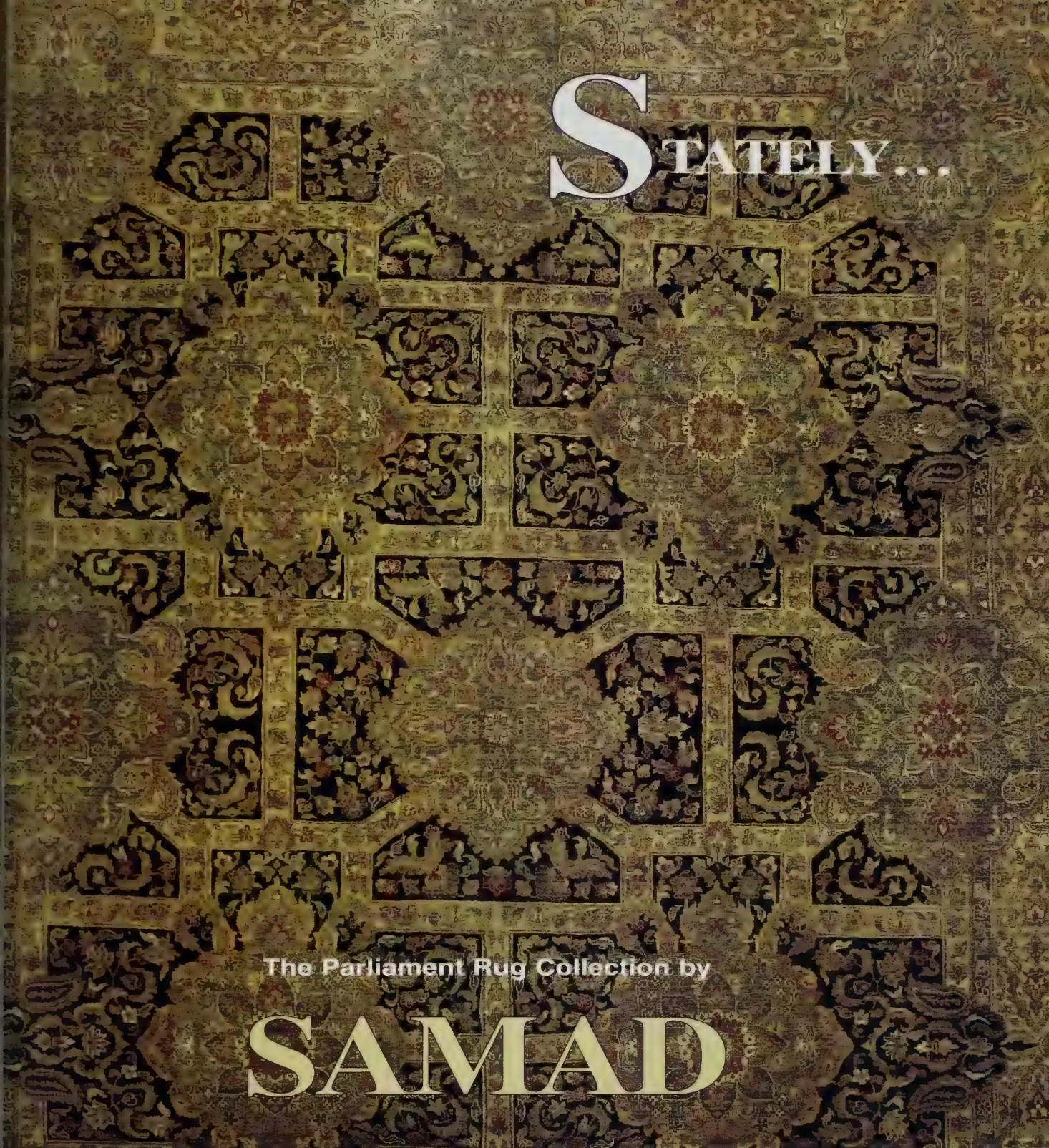
PHOTOGRAPHY COURTESY SANDERSON



William Morris's *Daisy*, far left, and *Arbutus*, left, at Sanderson

● **Sanderson**

In 1940 the English fabric and wallpaper firm Sanderson (212/319-7220) acquired the entire contents of the William Morris & Co. workshop, including several hundred original hand-carved printing blocks for over 100 wallpaper designs. Recently Sanderson adapted five Morris patterns. *Daisy*, the first wallpaper William Morris recorded in his log book, is now available as both a fabric and a wallcovering, with a background of cream or sand. *Honeysuckle* was designed in 1883 by Morris's daughter May. It has pink-and-cream blossoms with green leaves. *Arbutus*, based on a pattern that was created in 1913, shows meandering foliage in Morris green, pale blue or sage green. □



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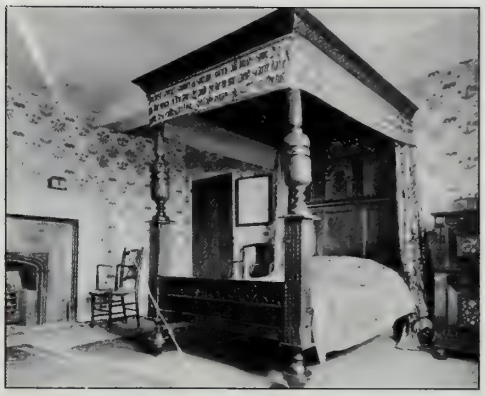
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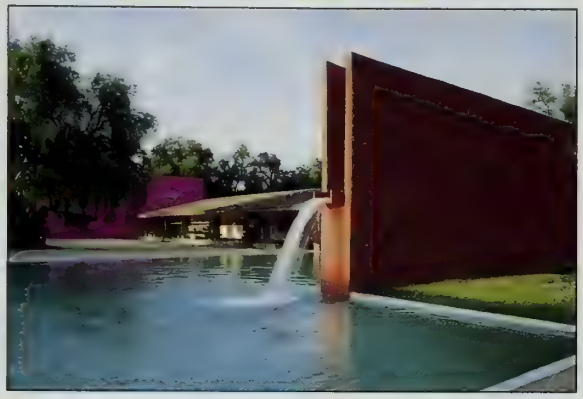
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How the Legendary Designers of the Past Inspire the Best Designs of Today

There are two kinds of designers: those who admit that they are influenced by the people who have come before them and the things they see around them, and those who pretend otherwise. If you were Frank Lloyd Wright, who made much of the myth that everything he designed came right out of his head, you might have been able to get away with convincing the world that the only source of your architecture was your own brilliant power of invention. But design doesn't really work that way—not even for Wright, whose distinctive style was, in fact, shaped by sources as diverse as Japanese prints and Shingle Style houses. The magic of Wright's architecture was in how he took the things he loved and transformed them into something wholly original.

The way one design affects another remains one of the most mysterious and exciting parts of the creative process. Every designer has inspirations: They can be another designer, a historical style, a room remembered from childhood, a set of ordinary household objects or a great work of art. The most talented designers don't copy what they admire but manage somehow to absorb it, to pull its essence into themselves and distill it into their own creative work. What they love becomes a part of them. In the following pages, thirteen leading designers talk about how the things they have always loved influence the work they do now.

—Paul Goldberger

Mario Buatta

A DISTINCTIVE VISION OF ELEGANCE TRACED TO GRAND EUROPEAN AND AMERICAN ROOMS

By Annette Tapert



THEO WESTENBERGER

"From the age of five I was reorganizing the furnishings in my house," says Mario Buatta (left), who has known many of the designers he esteems. BELOW: A Buatta living room in a Manhattan apartment reflects the symmetrical furniture groupings favored by George Stacey.

If you have followed Mario Buatta's thirty-seven-year career, you undoubtedly know that he was born on Staten Island, New York. You also know that he's been dubbed the Prince of Chintz. And, lastly, that his seminal decorating moment occurred in 1964 when he visited interior designer Nancy Lancaster (1897–1994), of Colefax and Fowler, at her London apartment and first laid eyes on her vibrant yellow drawing room.

"I had been to England before and had seen all the famous country houses," recalls Buatta. "I loved them, but they were often dreary and not very exciting. When I saw the colors in Nancy Lancaster's room and how she used furnishings that she'd had for so many years in different houses, I went crazy. It was the first time I'd seen a place filled with things that hadn't been put together overnight. They were things she clearly loved."

What you may not know about is Buatta's enduring love affair with the Royal Pavilion at Brighton, commissioned by George IV. Buatta visited it in 1961 when he was a student at Parsons School of Design in Paris, and the pavilion has continued to shape his taste, perhaps even more than Lancaster. "My preference for Regency furniture, lacquer, color, penwork and chinoiserie comes from the Brighton Pavilion," he says. "Also my fondness for Chinese-inspired hand-painted rooms in the style of eighteenth-century and early-nineteenth-century wallpapers." The bedroom of Buatta's former Manhattan



SCOTT FRANCES

OPPOSITE: A circa 1950 living room designed by Stacey in Paris. "I met Stacey in 1963," Buatta recalls. "He disliked people and always had a long face, but he was so talented. He was a wonderful colorist, and he arranged furniture clusters to create conversation areas—a very civilized idea."


GEORGE STACEY



PASCAL HINOUS



"I remember standing in the cross-shaped room thinking, This is incredible. La Malcontenta has touched everyone in some way."

LEFT: The dining room of Charles de Beistegui's Château de Groussay, which he bought in 1939, borrows the pediment and octagonal table from Villa Foscari, also known as La Malcontenta (right), a house by Palladio in Venice. Buatta has visited both places several times.



ROBERTO SCHEZEN/ELETO



SCOTT FRANCES

Buatta has decorated all seven of his own apartments. ABOVE: His dining room, as it was in 1997, reflects elements from Groussay and La Malcontenta. "I thought the high ceiling, skirted table and banquettes at La Malcontenta would make a terrific party space," he notes.

apartment (see *Architectural Digest*, May/June 1974) was an homage: The room was filled with lacquered pieces, among them a chair that came from the Royal Pavilion, and decoupaged accessories. Today, Buatta actually sleeps in a chinoiserie lacquered bed that was originally from the pavilion. (He purchased it from client Gregory Smith, who had it in an apartment decorated by McMillen Inc.)

Though Buatta's projects exhibit much of the style of the English country house, the Château de Groussay, the fantasy that Charles de Beistegui (1894–1970) created in France, also appeals to him. A bow to de Beistegui's famous dark green double-height dining room can be found in the entrance hall of Buatta's Manhattan apartment (the space serves as a dining room as well). "The painted floor with geometric shapes, the octagonal skirted table and the pediment over the doorway all refer to the Château de Groussay," he says.

Of course, when Buatta first saw photographs of the château, he knew what de Beistegui had been looking at: Palladio's Villa Foscari, also known as La Malcontenta, in Venice. That, too, is reflected in Buatta's hallway and in others that he's done for clients. "I remember standing in the cross-shaped room and thinking, This is incredible. In the center of the hall is an octagonal skirted table, and there are low, striped banquettes in four of the corners of the room. I think La Malcontenta has touched everyone in some way. John Fowler [1906–1977] certainly was inspired by it, and when I was at Parsons, the instructors would constantly show



HORST/CONDÉ NAST ARCHIVE

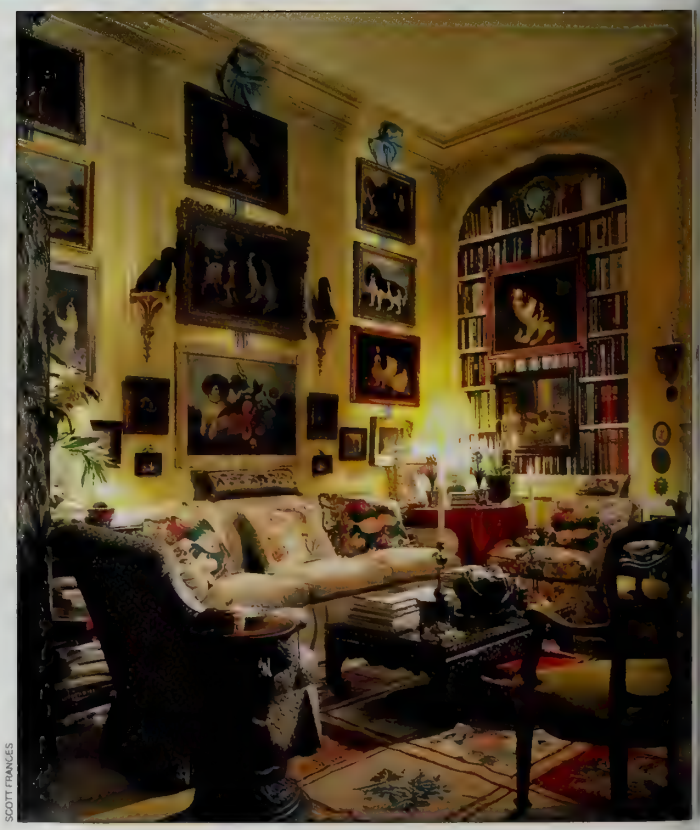
"Sister Parish [left] would tease me that I copied her, but we got along very well," says Buatta. "She had a sense of whimsy, an ability to make a room comfortable and a knack for mixing antiques with inexpensive objects in way that wasn't obvious. And, of course, I loved her use of chintz."

BELOW: Buatta added several "cozy chintzes" to the living room of his apartment, which reflects his interest in the English country house style and a passion for collecting. "I save everything, and I love clutter," he says. "A house is like a book of memories—it's never finished."

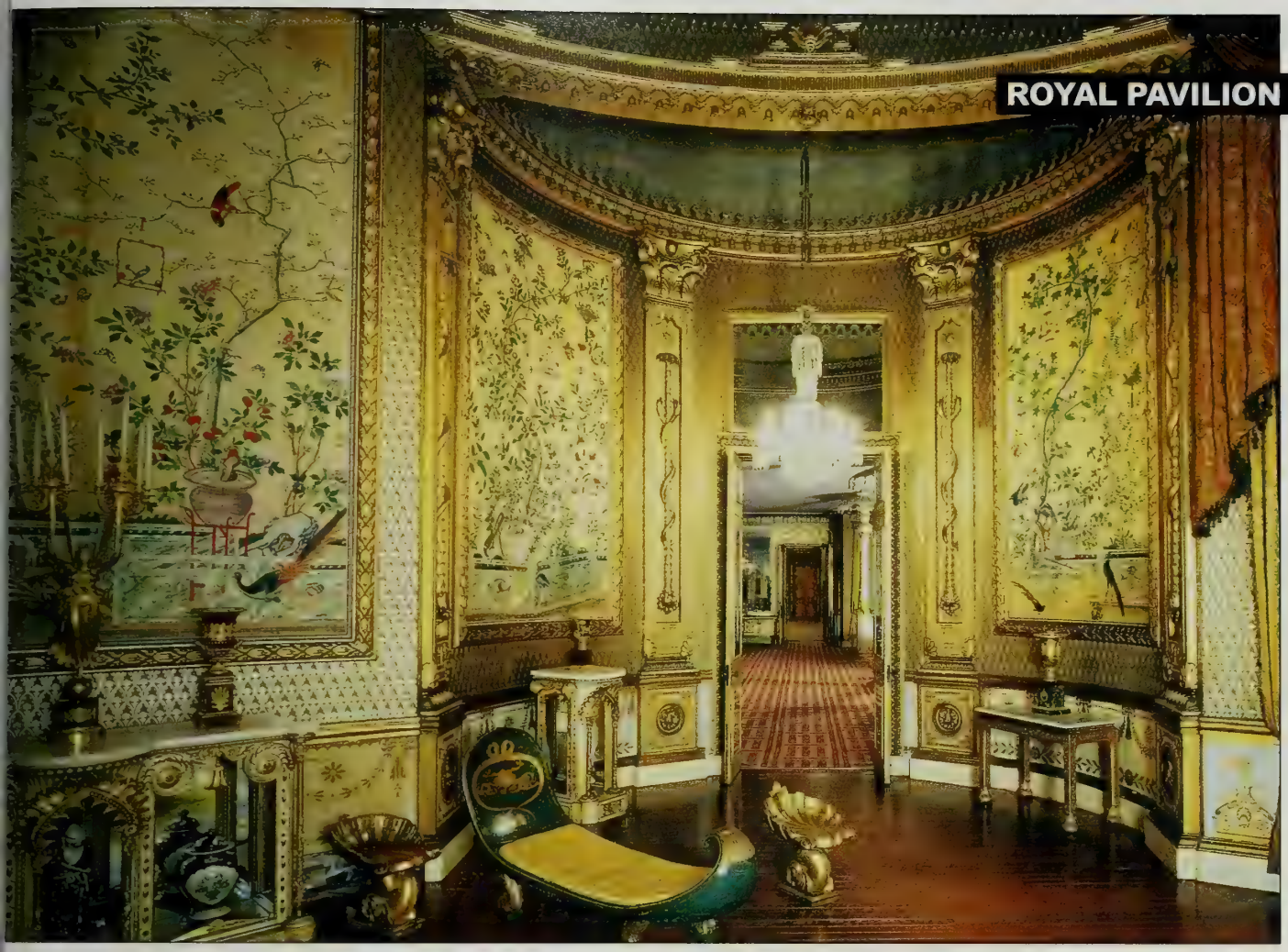
photographs of that space as well as the de Beistegui dining room."

As for American designers, Buatta cites George Stacey (1901–1993), whose roster of clients included Babe Paley, Grace Kelly and Ava Gardner. "Stacey had an amazing sense of scale and proportion, and his placement of objects and paintings was a visual feast," says Buatta. He was also known for his dramatic use of color. Stacey's effect on Buatta prevails in the apartment he did for Dailey and Gordon Pattee (see *Architectural Digest*, November 1989), in which he painted the living room eggplant and chose nile green for the first-floor sitting room. One of Buatta's favorite architectural details—arch-shaped bookcases built into the wall—also originated with Stacey.

Given his affection for the English country house look, it follows that Sister Parish (1910–1994) and Albert Hadley (with whom she formed Parish-Hadley in 1962) played a role in Buatta's evolution. "The combination of Albert's architectural sense and Sister's easy way of decorating had a huge impact," he notes. "Albert is a great teacher and has shared a lot of his knowledge with me. Sister always accused me of copying her, and I, in turn, would always call and ask what she had done lately that I could copy. My apartment refers a good deal to her, especially the floral chintz I've used in all seven of my apartments since 1962." The firm McMillen Inc. and its founder, Eleanor McMillen Brown, were no less important. "Her house in Southampton was just



SCOTT FRANCES





ABOVE: The saloon at the Oriental-themed Royal Pavilion in the seaside town of Brighton, completed in 1822 for George IV. The Regency furniture and the chinoiserie elements appealed to Buatta, who visited the building for the first time in 1961.

LEFT: "For a Manhattan dining room, I had the walls painted to look like eighteenth-century Chinese wallpaper, which is very hard to find and very expensive, especially in a pinkish tone," Buatta explains. "The chinoiserie murals bring the outdoors in."



"Eleanor McMillen Brown's Southampton house was extraordinary," Buatta notes.



COURTESY McMILLEN INC



PETER VITALE

extraordinary," Buatta notes.

After nearly four decades of decorating, Buatta, too, has influenced others. So, if the greatest form of flattery is imitation, imagine how he must have felt when Parish admired the chintz he used in a room that he did for a Kips Bay Decorator Show House.

"I'm putting that in my drawing room right now," she told Buatta.

"You couldn't possibly be copying me," Buatta shot back.

It was a full-circle design moment. As it happened, the chintz was the same one that Mario Buatta had in his Parish–inspired apartment. □

ALEX STARKEY/THE *COUNTRY LIFE* PICTURE LIBRARY FOR GRIMSTHORPE CASTLE

LEFT: Lady Ancaster's bedroom at Grimsthorpe Castle, in England, was designed by John Fowler, of Colefax and Fowler. Fowler and his partner, Nancy Lancaster, have had a lasting influence on Buatta's style. ABOVE: A Buatta bedroom modeled after Lancaster's Tobacco Bedroom.

ABOVE: A chinoiserie bed in the New York apartment of Gregory Smith, which was decorated by McMillen Inc. in the mid-1960s. "I've always admired McMillen's work," Buatta says. "Mr. Smith was a friend and a client, and I ended up buying the bed—I sleep in it every night."

Mimi London

REDEFINING THE CALIFORNIA RUSTICISM OF MICHAEL TAYLOR AND JOHN DICKINSON

By Patricia Leigh Brown



JIM MCHUGH



JOHN VAUGHAN

"My sense of scale and my use of rustic and organic materials come from Michael Taylor and John Dickinson," says Mimi London (top). ABOVE: She chose local stone for the fireplace and cedar trunks for tables and designed log furniture for the living room of her Montana retreat.

There is no historic plaque, à la Abe Lincoln or George Washington, that says, "The California look was born here." But in a room interior designer Mimi London calls "the grandest basement in the world"—the legendary San Francisco decorator Michael Taylor's basement facing the Golden Gate Bridge—the California look was indeed born, at around three in the morning one day in the late sixties.

"He was the only genius I've ever known," says London, remembering how the two of them riffled through fabric samples in the wee hours, finally settling on beige-on-beige-on-beige—a design, like so much of Taylor's work, that would quickly enter the American vernacular. "Michael was larger than life, both in person and in his thinking."

A human comet who lit up the galaxy of American decorating until his death at age fifty-nine, Taylor (1927–1986), who was six feet four inches tall and "looked like a football player," recalls London, was a guiding force in American style. What became known as the California look—characterized by the use of simple, organic materials, large banquettes with pillows, sisal rugs, houseplants and the sense of wide-open spaces indoors brimming with oversize wicker furniture—was invented by Taylor, with whom London began her design career.

Their basement laboratory was quintessential Taylor. The floor was composed of huge slabs of flagstone on which stood two sixteenth-century Japanese screens. In his office was a massive oak desk, which sagged in the middle because the wood had not been cured correctly. "Michael designed almost everything," explains London. "But sometimes you have to make mistakes to get it right."

The evanescent moment that was late-sixties San Francisco indelibly affected not only Taylor and London but their colleague John Dickinson, whose interiors, particularly his polished use of organic materials like bone and coral, captured the awakening environmental ethos. "He had the most amazing ability to stylize such things," says London. "It was a period when we were getting away from steel and glass, and he took simple things and made them elegant. He loved unfussy upholstery and was curious about other cultures. Some of his furniture was even based on African pieces. A touch of theater was evident in the way that he

OPPOSITE: "I like to take the unexpected course, to find a harmony not immediately obvious to the untrained eye," Taylor said in 1977. Mexican cactus poles flank a Byzantine mosaic in the office of his San Francisco house. Wicker and stone play up his hallmark natural look.

"He took simple things nd made them elegant. A touch of theater was evident in the way he put things together."

JOHN DICKINSON

ance apart for talking. And it vas done to a scale that made ou have a good time."

Taylor fearlessly combined ound objects with precious ntiquities, mixing Byzantine nosaics with dried Mexican actus poles, for example. He ad an equal appreciation for orns, antlers, Song Dynasty aintings and Roman capital ragments. (He also had a assion for large rock crys- als, which London shares.)

He always placed them in a calculatingly casual way. "Everything Michael did appeared very throwaway," she says. "He liked things to look as if they'd been tossed on the table. I learned that from him." In her Montana cabin, which is filled with driftwood, pinecones and other natural objects, London adopted both Taylor's sense of scale and his sparing use of simple pieces (a Taylor dictum: "If in doubt, take it out").

continued on page 209



MARY E. NICHOLS

ABOVE: Dickinson theatrically mixed the contemporary, the antique and the organic—for example, coral—in his San Francisco firehouse living room. "I was blown away when I first saw it," recalls London. LEFT: She set an African stool near spruce low tables in the living room of her Lloyd Wright residence in Los Angeles.

Bray-Schaible

DRAWING ON WRIGHT, LUTYENS, LE CORBUSIER AND OTHER TWENTIETH-CENTURY MASTERS

By Susan Sheehan



RICHARD LEE

"We always carry these images around with us—things we saw when we were nine or ten years old," says Robert Bray, of the New York–based firm Bray-Schaible (above, left, with Michael Schaible). "If you're devoted to design, you become a warehouse of information."

When Robert Bray was thirteen, he wrote a letter to Frank Lloyd Wright. "My older brother had written to Albert Camus, and he'd received a reply, so I figured Wright would answer a kid," says Bray, of the design firm Bray-Schaible. "He did. I still remember going to our mailbox on Route Three and extracting the long parchment-colored envelope with Cherokee-red graphics and Helvetica type and a red wax seal on the back. It was the first time I'd seen a red seal. I didn't want to break it, but I did want to read what was inside." Bray no longer has the two-line letter. "My alcoholic father sold our three-room shack with all its contents," he says. "My past is southern gothic."

The designer grew up in the very small town of Fox, in southern Oklahoma. His parents were poor, but his mother subscribed to various periodicals, including *Look*. It was in that magazine that he first saw and was attracted to beautiful works of architecture and design, such as Eero Saarinen's TWA building at Idlewild Airport and Ward Bennett's apartment in the Dakota.

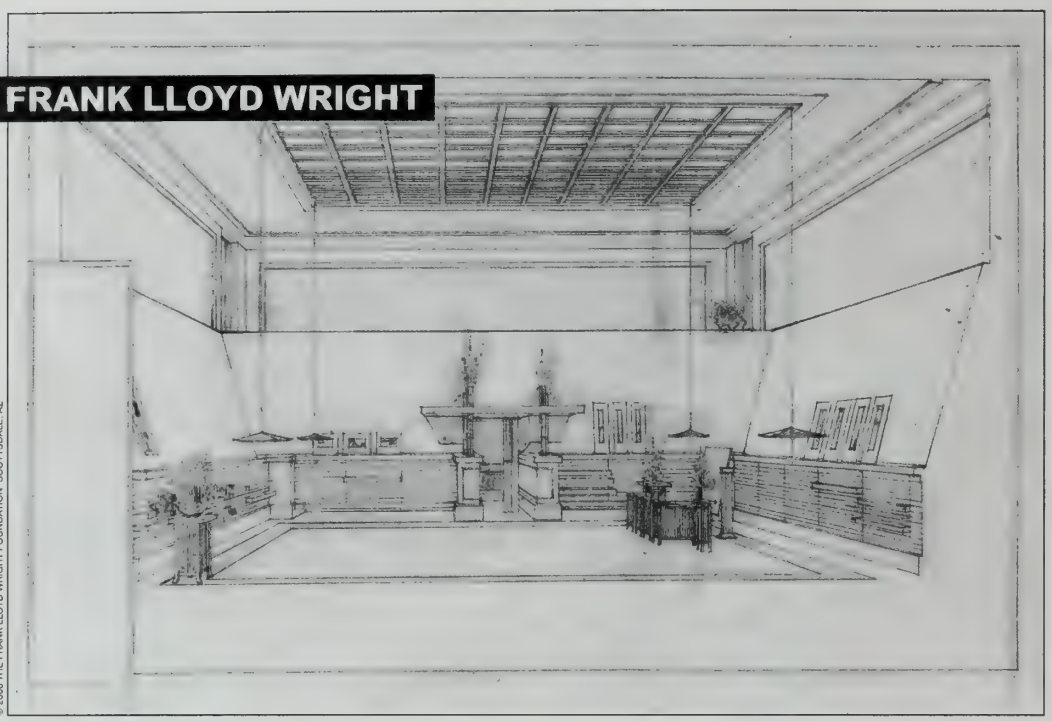
Bray went on to study architectural engineering at Oklahoma State University for two years; then, in 1964, he enrolled at Parsons School of Design, where he met Michael Schaible, who had studied design in Colorado. Bray and Schaible graduated from Parsons in 1966 at the top of their class and founded Bray-Schaible in 1969. In the firm's early years it was celebrated for its minimalist interiors; Schaible describes the firm's present style as "enriched minimalism."

Almost half a century after Bray wrote to Frank Lloyd Wright, he doesn't hesitate to name Wright (1867–1959) as a major influence on his work. In 1980 Bray and Schaible were asked to design a



OPPOSITE: Bray and Schaible adapted the stonework at Lambay Castle, on Ireland's Lambay Island, renovated in 1905 by Edwin Lutyens, for a doorframe of a house in Connecticut (right). "It will have a wonderful patina as it ages," says Bray, who first saw Lutyens's work in a book.





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JAIME ARTILES/SRCF

TOP: Sloped walls for displaying artwork characterize an unbuilt Japanese-print gallery by Frank Lloyd Wright, whom Bray has admired since childhood. ABOVE: "In a living room we did in 1979, we used Wright's wall to anchor the windows, which were too high," says Bray.

maisonette on Park Avenue for a young couple with four daughters and a fine collection of Ellsworth Kelly lithographs, as well as photographs and Navajo paintings. Bray remembered a Frank Lloyd Wright room he had seen in a book. (The shack of his youth in Oklahoma lacked indoor plumbing and hot water, but it had books on every surface.) Wright's room was square. It was to be a gallery for Japanese prints, but it was never built. The room contained architectural files, which were to be filled with prints. Above the files, on all four walls, were sloped panels for displaying a selection of the works.

"Everything Wright ever did has stayed with me," Bray says. With the unbuilt Japanese-print gallery in mind, Bray and Schaible sloped the outer wall of the young couple's forty-foot-long living room below the windows. "These clients displayed their collections on the sloped panel," says Schaible. "We installed the heating and air-conditioning behind the angled piece of cabinetry. You could call our panel a dual-purpose radiator cover. The artwork was out only for short periods of time, and we used a lot of insulation. The bottom of the panel had a two-inch lip, floating above the floor. I regard this project as the work of two good minds interpreting the creation of a genius.'"

The furniture designed by Bray, Schaible and their associate, Mitchell Turnbough, tends to be geometrically shaped. Still, Bray admires the furniture of T. H. Robsjohn-Gibbings (1905–1976)



FELICIANO

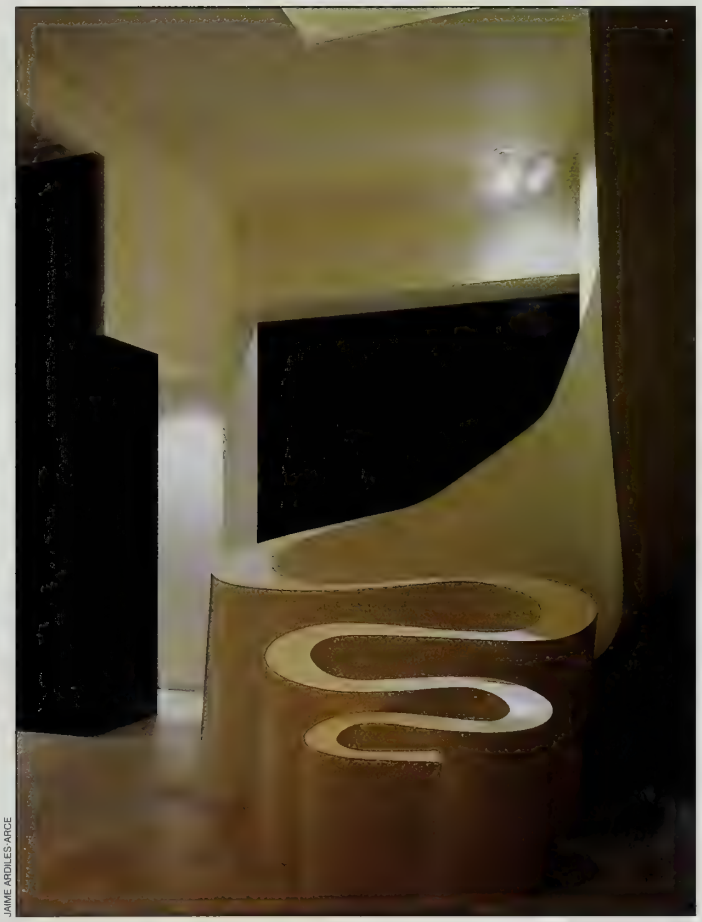
"Robsjohn-Gibbings's Mesa table was different from anything I'd ever seen," says Bray. "It really looks like its name."

n general, and one of his ta-
bles in particular. "When I
irst spotted Robsjohn-Gib-
bings's Mesa table in a mag-
azine advertisement, I was
about twelve," he says. "It
was different from anything
I'd ever seen. It really looks
like its name, like a desert
mesa. I've sketched its won-
derful, free-form shape a
million times. It has such
sinewy good looks. When I
actually saw the table years
later, I was thrilled silly. I'm
also partial to Alvar Aalto's
vases. Aalto [1898–1976] had
a logical mind, and his work
s usually so simple, but oh,
my goodness, when I saw his
collection of vases—what a
surprise. They're not circu-
ar, oval or square, but undu-
ating, shaped like Finnish
akes. They're the kind of
hing I usually don't like, and
et I love them."

In 1982, when Bray-Schai-
ble received a commission
o do a triplex penthouse in

Above: T. H. Robsjohn-Gibbings's circa 1950 Mesa table has been one of Bray and Schaible's favorite examples of the use of flowing, organic forms. Right: A stair rail in a Bray-Schaible apartment was based on "the whip of a rope," says Schaible. "Good free-form shapes are difficult to do."

Manhattan, the firm was fortunate that the clients were both affluent and busy. "We had carte blanche to do what we wished," Schaible says. Their wish was to gut the apartment and organize it around a central staircase. The stairway—inspired by the Robsjohn-Gibbings Mesa table and the Aalto vases—has a serpentine railing on the first floor and rises to a third-floor sitting room. "I knew I didn't want the staircase to culminate in a conventional newel post," Schaible continues. "I wanted it to end in a celebration. It culminates playfully, glamorously, on the third floor, with a column



JAIME ARDILES-ARCE

LE CORBUSIER

We have acquired a taste for clean air and full sunlight . . . ," wrote Le Corbusier (1887–1965), "the house is a machine for living in." Born Charles-Edouard Jeanneret-Gris, Le Corbusier was a leader in the development of modern architecture. (He also believed in quality design for the masses, from furniture to cities.) He lived most of his life in Paris and left behind over 32,000 architectural and urbanistic drawings and plans. While his later work, such as the 1955 chapel at Ronchamp, is more expressionistic, it is the "purist" architecture of the 1920s and 1930s, exemplified by the white, pristine Villa Savoye (*AD*, May 1986), that makes his aesthetic still seem so contemporary.

BELOW: The idea for a pivoting panel in a bedroom Bray-Schaible designed in 1983 came from Le Corbusier. RIGHT: The entrance hall and main living area of Le Corbusier's 1931 Paris apartment. "The door's scale magnifies the pageantry," notes Schaible. "It's an event."

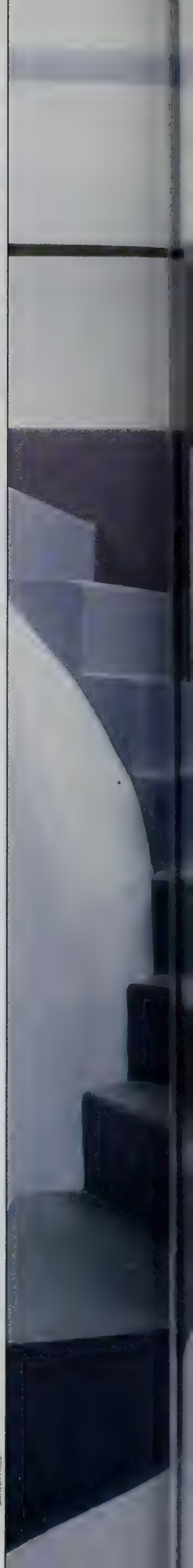


MARK ROSS

and a skylight. Back then, young designers and architects didn't use words like *glamour*. To be taken seriously, we were supposed to concentrate on problem solving. It's only in recent years that we've become more playful and have tried to re-create the things we saw in the movies when we were young."

Bray and Schaible's influences are as varied as they are far-flung, though Bray admits, "I have less desire to travel than many other designers." When they were asked to work on a vast stone house in Connecticut, a particular Sir Edwin Lutyens room came to mind. Bray has visited few of the houses and public buildings designed by Lutyens (1869–1944), perhaps the foremost English architect of the first half of the twentieth century, but he has pored over books filled with photographs of Lutyens's exteriors and interiors.

The room Bray remembered was in Lambay Castle, on an island off the coast of County Dublin; the space had a Gothic arch, half plaster and half stone. "So much of Lutyens's vocabulary involved working with stone as fenestration in an interior," Bray notes. "In the residence in Greenwich, we did a rounded arch and a room with stone floors, stone baseboards, stone chair rails and stone wainscoting. Lutyens's houses were built for the wealthy. So was ours. We had the stone cut by computer in Canada. It's flamed so that the surfaces pop. Little slivers come off; these chips are part of the design. They won't look the way scratches on a piece of lacquer do. The



MARIKA FRUIST



"You can't copy something as important as a Venetian bedroom seriously, because it would be impossible," says Robert Bray.

BELOW: "One client wanted an Italian-themed bedroom—not our typical fare—and we thought, Let's not be shy," Bray recalls. "So we did a trompe l'oeil version of the headboard in the Venetian bedroom at the Metropolitan Museum [opposite], which I sketched as a student."



SCOTT FRANCES

intent was to create a place of the kind that Lutyens did, one that will improve with age. The Greenwich house is already developing a patina. It's aging ever so well."

Bray has never seen Le Corbusier's 1931 Paris penthouse apartment, with its celebrated pivoting door, either. In the early 1980s, however, when he and Schaible took on the job of transforming an ordinary summer house on Long Island, they thought of Le Corbusier's door. First they raised the height of the original dining area from eight feet to over twenty feet. The house's master bedroom, on the second floor, remained small and dark. Bray and Schaible opened it up by installing a pivoting panel between the bedroom and the dining room. "In effect, we turned that dreary little bedroom into a balcony," Schaible says.

Some eighteen years after Bray and Schaible designed the maisonette with the sloped panel, the clients had divorced. Their four daughters were grown. The woman was living in a new apartment in Manhattan's East Nineties that bore no resemblance to her previous residence. Her share of the Ellsworth Kellys were hanging in a corridor. She had taken back her maiden name, which was Italian, and was reflecting on her Italian origins. Her father had owned a house on Lake Como, she told Bray, and she missed it. As students at Parsons, Bray and Schaible had spent countless Thursdays seated on adjacent folding chairs, sketching at the Metropolitan Museum of Art. One room they had drawn was a bedroom from the Palazzo Sagredo in Venice, dating back to the early eighteenth century—a vision in muted red and lime green, with carved putti. Bray and his client were chatting in her new apartment, and then they got into a cab and went directly to the Met. The client took a look at the bedroom of the Venetian palace and said, "That's it."

By chance, Bray had been riffling through a portfolio of a Parisian trompe l'oeil artist around this time. "You can't copy something as important as a Venetian bedroom seriously, because it would be impossible," he says. "I gave the client a crimson trompe l'oeil headboard. Her bedroom is startlingly vulgar, but that's intentional. It's just like a stage set, right down to putting her wedding photo on the table next to the bed. She regards its presence as cathartic."

It gives Robert Bray great pleasure to look back on all those who have influenced him. "It takes me back to when I was very young, wondering if I'd ever be part of this marvelous world of architecture and design," he says. "I've been a fortunate man." □


VENETIAN BEDROOM

Robert Kime

A DECORATIVE APPROACH INDEBTED TO THE LEGACIES OF WILLIAM MORRIS AND GEOFFREY BENNISON

By Elizabeth Lambert



JONATHAN PILKINGTON



DEBBY MOORE

Robert Kime brings to a house a poetic spirit quiet enough to tune in to the continuum that is past and present; he likes rooms where yesterdays have not been tidied away. He decorated Highgrove for the Prince of Wales, but his projects are varied—from the restoration work for which he's known to utterly modern design. Be it a small commission for a scholarly friend or the long-term looking after of a stately home, he wants to hold on to what you *feel*, not just what you see.

"It's about the people," he says. "A room should complete the jigsaw about them. Whether they lived yesterday or today, people are the point of a room. The important thing is evidence of how ordinary life is lived."

His first awareness of that was during a visit to Erddig Hall, in north Wales. The seventeenth-century house with eighteenth-century additions belongs to the National Trust now, but as a boy Kime went with his parents to visit Philip Yorke III, the last private owner, and was allowed to roam at will.

"In the fifties and sixties it was, for me, pure heaven," he says. "No one had ever taken a new broom to it, and Yorke saw no point in mending things needlessly. An eighteenth-century pier glass had been charged by a ram as it saw its own reflection when it strayed into the dining room; the glass top on a fine table had been broken by a child playing with his toy hammer. I priggishly asked if the French Cluny tapestry that was being used as a bedspread shouldn't be mended, hung on the wall and revered. Yorke's reply was, 'Nonsense, dear boy.'

"Beautiful things were used; there was a sense of romance and beauty bowing effortlessly down toward ordinary life. That tension always overwhelms me. It's something I strive to achieve."

Another house that appealed to Kime—and still does—was Kelmscott Manor, where William Morris once lived with his family and Dante Gabriel Rossetti. "I used to bicycle over during

ABOVE: The living room of antiques dealer and decorator Robert Kime's Wiltshire, England, house exemplifies the relaxed elegance that he is known for. Kime (above left) has long admired the work of such designers as William Morris and Geoffrey Bennison.

OPPOSITE: One of Kime's earliest inspirations was Erddig Hall, a 17th-century house in north Wales noted for its outstanding 18th-century furniture. He visited it as a child and was fascinated by the romantic impression created by the use of valuable antiques in everyday life.


ERDDIG HALL

"Geoffrey taught me how to assemble objects and furniture, not necessarily of the same quality, period or cost."



The decorator and antiques dealer Geoffrey Bennison, considered the master of comfortable, informal grandeur, was a great influence on Kime. LEFT: The living room of Bennison's apartment in Brighton, England, displays his talent for mixing cultures, eras and quality.

Bennison said of style, "It has to do with knowledge of past and present styles, and it has to do with intuition. As far as I'm concerned, it has very little to do with posing and is not related to money or class." OPPOSITE: A corner of Bennison's London living room was used for dining.

the late sixties, when I was at Oxford," says Kime. "By then it was lived in by a farmworker and his cows, but there were still original wallpapers, de Morgan tiles in the fireplaces, even some tattered and worn Morris curtains upstairs.

"Morris is remembered today only as a style—all those wallpapers and materials endlessly reproduced—but his genius was about something more enduring. His antiquarian interests and fantastic eye were what mattered. He recognized a great carpet being sold on the pavements in Chelsea; now it's the second-best carpet in the Victoria and Albert Museum."

While at Oxford, Kime had to sell off family furniture from his rooms at Worcester College, and in the process he learned painfully the difference between the monetary value of things and their value as beloved family relics. He began driving around in an old post office van, looking for antiques and then selling them.

One day at a party in Northamptonshire, Kime met a friend's mother, the noted entomologist Miriam Rothschild. He told her of his love for antiques and his frustration with auction houses that spent time wooing rich clients rather than appreciating furniture. He was just the person she was looking for. Her son was taking over the top floor of her house, and she had to get rid of all the furniture. Why didn't he sell it for her?

"She gave me my start," he says. "She's my guru. Her connection to the natural world through butterflies and wildflowers is well known, but her style in everything she does and thinks is unique and, to my eyes, perfect. I wish she could have been with me on a recent journey in Kyrgyzstan, riding horses through the wildflower meadows of the Celestial mountains." This journey is only the latest of Kime's inspiration-seeking visits to faraway places. "The link between those meadows and my textiles is direct. The flowers show up in the ethnic needlework that in turn inspires the materials I make —I use as many colors as I can afford and try to keep the technique of the chain stitch alive."

It was antiques dealer and decorator Geoffrey Bennison (1921–1984) who first encouraged Kime to buy old textiles. "I always admired the quickness of his artist's eye and how brilliantly he hid his artistry," Kime says. "Geoffrey's rooms looked very opulent, but it was a myth that all his clients were extravagant. Antiques at all price levels were the foundation for everything he did."

Kime opened a shop in Wiltshire in 1973, and Bennison came from London every week. Kime would show him something expensive, but often the answer would be, "Not that one, dear—that one over there," and it would be something very modest but very good in its own way.

"He taught me how to assemble objects and furniture, not necessarily of the same quality, period or cost," says Kime. "The contrast gives them each value. If you only buy from smart antiques shops, your house will look like a smart antiques shop." Kime esteems contemporary designer and dealer Christopher Gibbs for similar reasons. "He has a way of never

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GEOFFREY BENNISON

WILLIAM MORRIS

Though perhaps best known as a designer of textiles and wallpapers, William Morris (1834–1896) was also much more: a poet, a socialist theorist and a medievalist who helped launch the Arts and Crafts Movement of the late nineteenth century. He opened his own firm in the early 1860s, hoping to produce decorative items reflecting the integrity and honesty that he believed had been lost with the advent of the industrial age. Until 1940 Morris's company made textiles, carpets, wallpapers and engraved books that respected traditional techniques of dyeing, weaving and production. While his work exhibited a fascination with historical styles and techniques, it always bore his individual stamp. However, the handmade nature of his designs resulted in a dilemma for the self-described "poetic upholsterer" who wanted to create an art that was entirely by and for the people: They were generally too expensive for all but upper-class buyers.

"Morris wasn't so pleased with the present that he saw fit to remove the past."



DEBBY WOOLE



THE COUNTRY LIFE PICTURE LIBRARY

ABOVE: Kime's own morning room. RIGHT: William Morris's bedroom at his country house Kelmscott Manor. "For me Morris was a giant in so many fields," says Kime. "He translated Norse sagas, invented his own typeface, collected his own dyes. He saw his work as a crusade."


when all birds sing
for in me and scarce dare
away
er the full

Thad Hayes

LESSONS LEARNED FROM THE EXAMPLES SET BY NEUTRA AND MIES VAN DER ROHE

By Michael Frank

If one is lucky enough to be gifted with a creative temperament, childhood is bound to be divided into the magical and the mundane. The mundane usually predominates, at first. It is the bedrock against which everything new and alive is measured. It is one's personal ground zero.

For Thad Hayes, ground zero was Marksville and, later, Baton Rouge, Louisiana, in the 1950s and 1960s. The prevailing aesthetic was camphor and convention: safe, traditional houses that were solidly rooted in southern history. Hayes's parents, grandmother and aunt lived near one another in barely distinguishable interiors. One summer, however, when Hayes was five years old, his mother added a large family room to their staid ranch house. And it was modern. "I remember being dazzled," the designer says. "It was as though something in me had been awakened."

Hayes's mother was an avid reader of progressive design magazines, and she had taken her cue from the cutting-edge approach of the era. Richard Neutra, Pierre Koenig and George Nelson all hovered, in spirit, over her new room, which Hayes re-



PETER FREED



SCOTT FRANCIS



TIMOTHY HURSLEY

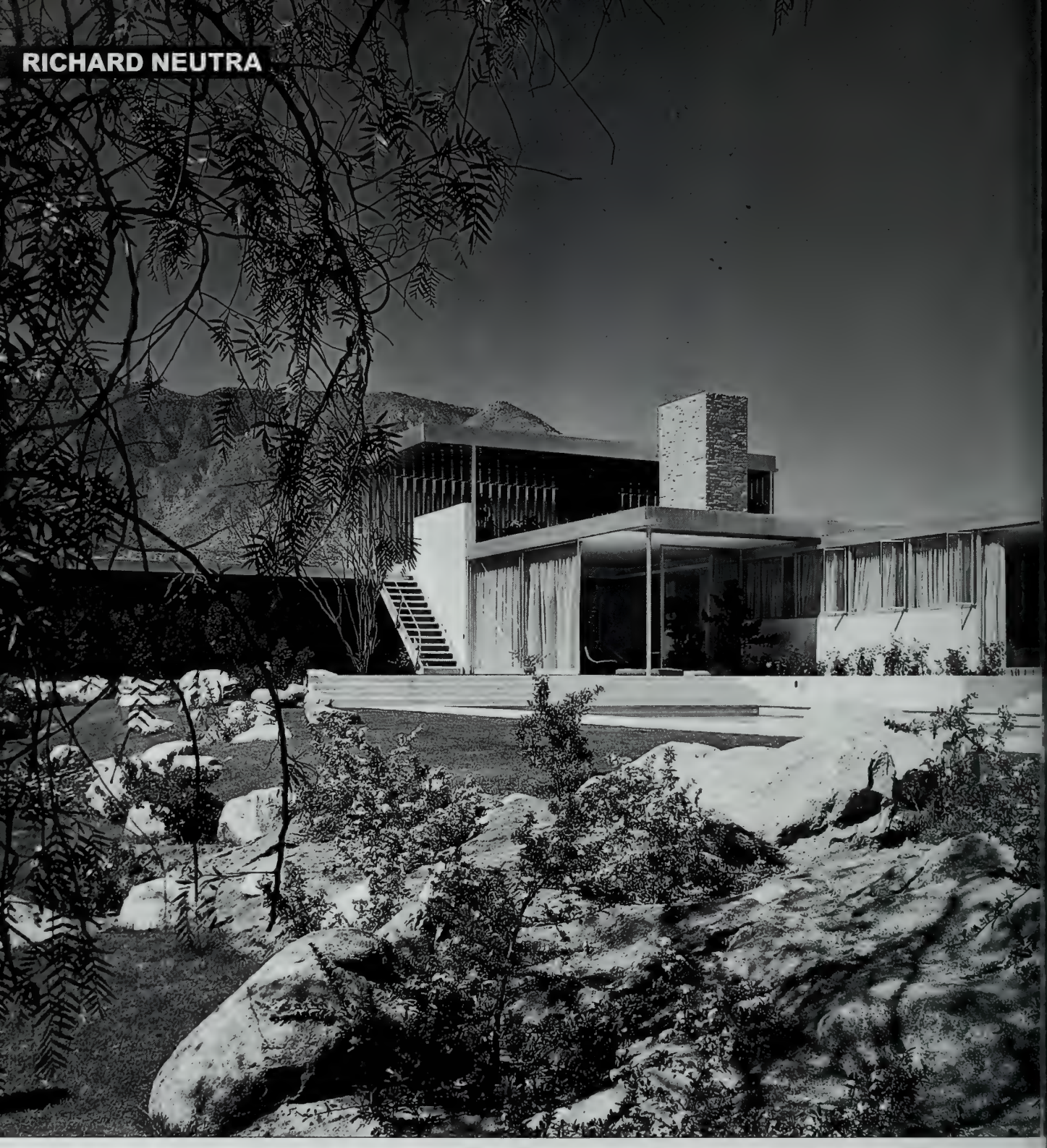
"I try to explore different ways of experiencing space," says Thad Hayes (above right). RIGHT: One interior "balances modern living and the classic elements of design." FAR RIGHT: Ludwig Mies van der Rohe's 1951 Farnsworth House in Illinois is "a spacecraft that's touched down."





"I discovered Pierre Chareau's House of Glass during the high-tech period of the late seventies," Hayes says. To give the Paris residence an industrial aesthetic, Chareau used steel beams, rubber flooring and warehouse-style bookcases. "I've always wanted to live in a factory, and this appeals to that sensibility."


PIERRE CHAREAU



calls as having low-platform daybeds, Hardoy chairs (created by Argentina-based designers Jorge Ferrari-Hardoy, Antonio Bonet and Juan Kurchan and commonly called Butterfly chairs), fish-motif fabrics and matchstick shades. "It was in great contrast to the rest of our house," he says, "and one of the first things that began to form me as an interior designer."

Many of the things that spoke to Hayes during his childhood tended to reach him by serendipity. Thanks to television, for instance, NASA's Gemini and Apollo missions were some of his early obsessions. "I watched every takeoff and landing," he reports. "They were the centerpieces of my youth. I loved the way the spaceship had been conceived as a single element. It wasn't organic or eclectic like the houses I knew—wood houses with shutters and shingles. It was a modern house embodied in one design gesture, a clean concept. It was a machine for living, and in 1964 I was convinced that by the turn of the century I myself would be living in outer space!"

Another example of design that was present in Hayes's daily life is pottery by Russel Wright (1904–1976). "The fact that Russel Wright entered into everyone's house was spectacular," he says.

"I've always loved history—the history of architecture and the history of art—but I'm also drawn to the cutting edge and the modern."



JULIUS SHULMAN

LEFT: Richard Neutra completed the Kaufmann House in Palm Springs, California, in 1946. "The architecture grows out of the landscape and seems to continue into the desert for miles," Hayes notes. "This house has an austerity that I love, yet the materials are warm."



SCOTT FRANCES

ABOVE: In an art collector's apartment, a pair of Morris chairs sit before *Tranquil Anatomy* by Jules Olitski. "I wanted the furniture to be strong without competing with the art," Hayes says. BELOW: The Hardoy chair, designed in 1938, is also known as the Butterfly chair.



VITRA DESIGN MUSEUM

HARDOY CHAIR

"You could go into a local department store and buy a set of dishes. They were accessible, and the quality and integrity of his designs still hold up after fifty years. Wright's dishes taught me the importance of hitting a classic note, even in the most modern objects or ideas."

Yet Hayes's taste wasn't formed only by the immediate and the tangible. As he came of age, architecture began to resonate strongly with him. Central among the works he admired were the House of Glass, by Pierre Chareau (1883–1950), and the Farnsworth House, by Ludwig Mies van der Rohe (1886–1969).

"The industrial aesthetic



ROGER-VIOLLET

"Design is about breaking out of a mold and thinking beyond the square room," Hayes says. ABOVE: Maurice Jallot extended the upholstered headboard in a 1937 Paris bedroom for "a bigger, more glamorous gesture." RIGHT: The idea for a recessed shelf came from an old film still.



SCOTT FRANCIS

OPPOSITE: Thomas Jefferson, "a great thinker with modern ideas," used a bed to divide rooms at Monticello. "You experience two areas from one central point," Hayes says. "I like quirky circulation. I'm not a center hall, room-to-the-left, room-to-the-right kind of designer."

Many of the things that spoke to Hayes during his childhood tended to reach him by serendipity.

of the House of Glass attracted me in the same way that the NASA spacecraft did," Hayes says. "The inventiveness of the house's mechanics seemed very forward and bold, such as the warehouse-like bookshelves. Some of the adjustments Chareau made were an expression of what later attracted me to Mies and the Bauhaus architects, only it was softer and warmer and more elegant—not what you'd expect from a steel-and-glass aesthetic."

The house Neutra (1892–1970) built in Palm Springs, California, for Edgar Kaufmann also appealed to Hayes. "This residence has some of the components of the Farnsworth House, but it's more connected to the elements around it," he explains. "It's a clean, modern structure, yet it seems to grow out of the earth like fingers, blurring the distinction between architecture and landscape."

Not everything that interested Hayes was modern, however. Thomas Jefferson's Monticello had a powerful effect on the maturing designer. "At first glance, you'd say there's no real connection between NASA and Neutra and Jefferson," Hayes declares. "Yet within a classical vocabulary, Jefferson was just as inventive in his approach to design. The window and

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"Within a classical vocabulary,
Thomas Jefferson was just as inventive
in his approach to design."



Jacques Grange

SPACES THAT RESONATE WITH THE ECHOES OF EMILIO TERRY AND MADELEINE CASTAING

By Michael Peppiatt



VINCENT THIBERT



MARINA FAUST

Everything and everybody I've ever admired has affected me," says Jacques Grange. "Of course, some things have a much more durable impact than others, but I'm generally bombarded with impressions, and one thing that strikes me often blends with another without my even realizing it. It's an instinctive thing, I think. Whatever the style or period, you take what you need, and you give it a new lease on life through your own work."

Grange's apartment overlooking the elegant Palais-Royal gardens in Paris shows just how widely his interests range. The novelist Colette once lived in these rooms, and Grange has kept her presence alive by means of portraits and photographs. Another presiding spirit is the architect and designer Emilio Terry (1890–1969), whose work with collector Charles de Beistegui helped mold Grange's own taste at the outset of his career.

A table designed by Terry and two Art Déco armchairs set the tone of Grange's living room, but it is the sheer variety of furniture, objects, pictures and books that gives his apartment its highly personal character. Large paint-



PASCAL HINOUS

Early in his career Jacques Grange (above left, with his dog, Dolly) acquired an affinity for elegant, urbane décor. LEFT: Grange enlivened a Plaine Monceau interior with the use of stripes, often favored by Madeleine Castaing. RIGHT: Castaing's own apartment in Paris.


MADELEINE CASTAING


EMILIO TERRY
ΜΑΘΗΜΑΤΙΚΑ
ΧΗΜΕΙΑ

"I'm not interested in decoration as such but in an atmosphere where I feel totally myself and have my favorite artists around me."

OPPOSITE: Emilio Terry designed Marie-Blanche de Polignac's residence in Paris. The library's Neoclassical mahogany bookshelves and the height of the doors and windows "have a geometry to them that adds a sense of refinement and balance," Grange says.

ings by Christian Bérard hang over the doorways, while smaller works by Picasso and Matisse, Alberto Giacometti and David Hockney line the walls. Framed photographs—famous rooms and famous faces, from Marie-Laure de Noailles to Edith Sitwell—turn the entrance hall into a private gallery, and art books stand in precarious piles on every available surface.

"This apartment is about all the things I love," Grange says. "That's what's most important to me. I'm not interested in decoration as such but in an atmosphere where I feel totally myself and have all my favorite artists and authors around me."

Grange was interested in art as a child, but when he met Marie-Laure de Noailles and her artist friends, his real fascination began. He started to see things through painters' eyes, and later, when he and the American designer Bill Willis decorated Yves Saint Laurent's house in Marrakech, he took his cues from the colors on the canvases Matisse made recording his own stay in Morocco.

It is no surprise, then, that artists' studios have been significant to Grange, too. His country house in Provence, for example, borrowed a great deal from Joan Miró's work space on Majorca. "I love that bare, whitewashed feeling where only light and the art being created are really important," he says.

But it's not just painters who have had an impact on Grange. Yves Saint Laurent's exquisite sense of color played a large role in the overall look of his Moroccan residence. Similarly, Henri Samuel (1904–1996), whom Grange worked for at the start of his career, continues to serve as a source of creative energy. Another designer and antiques dealer, Madeleine Castaing (1894–1992), became a close friend of his early on.

"I was working on a town house in Paris for the viscount and viscountess de Ribes, and Madeleine must have been in my mind, because I used stripes throughout the space," the designer recalls. "I think it was in homage to her extraordinary personality and achievements, but I also think it was unconscious, because I myself like stripes very much. They add color while remaining quite formal."

Terry came to the fore when Grange redesigned a half-timbered villa in Normandy a few years ago. "I wanted the large, rambling house to have something of the atmosphere Terry established in his flat on the place du Palais-Bourbon," Grange

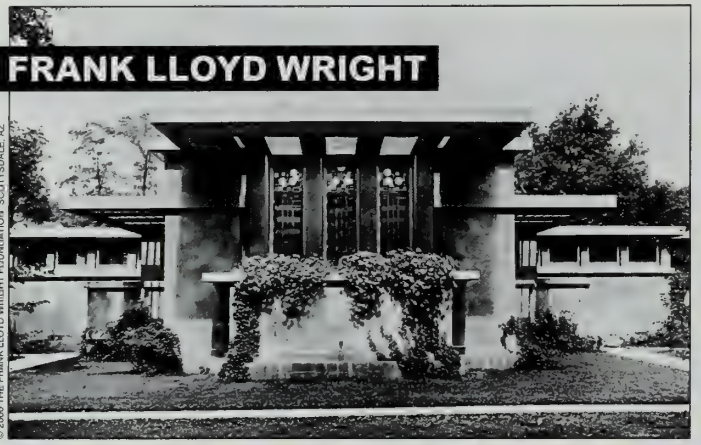


SCALA/ART RESOURCE, NY



MARIANNE HAAS INSIDE

"There's a harmony to Matisse's use of color," Grange notes. ABOVE RIGHT: Matisse's *Zorah on the Terrace* was painted in 1912. RIGHT: For Yves Saint Laurent's Marrakech house, Grange evoked "the feeling of a Matisse canvas." Minton jars sit below a Boutet de Monvel painting.



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MARIANNE HAAS



© THOMAS A. HEINZ, AIA

ABOVE: For an Hector Guimard–designed town house in Paris, Grange looked to the early glasswork of Frank Lloyd Wright "to provide a sense of rhythm." TOP: Wright's Coonley Playhouse. RIGHT: The Robie House, located in Chicago, was completed by Wright in 1909.

explains. "The interiors also drew heavily on the style of Marie-Blanche de Polignac's residence in Paris.

"Here's an example of influences intermingling, and you no longer know where one begins and the other ends," he adds. "That's partly the fascination of it."

Grange was given carte blanche to design a contemporary apartment in Paris about twenty years ago, and he began by remodeling the volumes and putting in a new staircase and terrace. "I wanted a space that was uncluttered but not at all cold," he says. "I'd just been to Siena and was very conscious of the warm, natural materials, such as wood, terra-cotta and even straw, that you find in the houses there. They proved to be just what I needed to achieve a balance

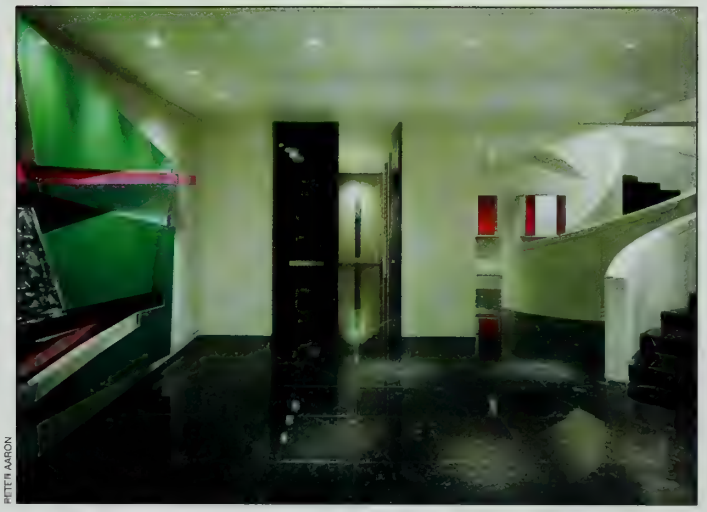
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Sally Sirkin Lewis



JIM McHUGH



PETER AARON

"Eileen Gray's designs were the embodiment of the Moderne movement," says Sally Sirkin Lewis (top), who shares Gray's penchant for minimalist luxury. ABOVE: "The marble-floored entrance hall and sweeping staircase I did in a Bangkok apartment are very twenties in feeling."

RIGHT: In 1919 Gray embarked on what was then her most ambitious project, the Paris apartment of Jeanne Mathieu-Lévy, for which she created the entire environment. The salon has lacquered wall panels and a screen, an ostrich-egg pendant lamp and her famous Pirogue sofa.

Like Eileen Gray and the twenties and thirties Moderne designers she admires, Sally Sirkin Lewis abhors froufrou. "I've never done a swag in forty years of work," says the designer, who grew up, cringing, with fringed draperies.

Known for her serene, luxurious minimalist interiors, Lewis prides herself on having few design influences. "I live in a vacuum," she says, only half in jest. "I've never had a mentor. I never go out. I never take vacations."

But talk to her about the thirties Cartier jewelry she collects or her childhood as the renegade modernist among baroque-loving cousins, and her deep affinity for modern design quickly becomes apparent. "I remember poring over the Seagram Building," she says of its opening in 1958. "What I remember still is how the lines in the sidewalk lined up with the dividers on the doors and the lines going up the floors, those strict proportions." It was as if Ludwig Mies van der Rohe and Philip Johnson had thrown her a life preserver.

While Lewis may not be able to cite specific books or individuals as direct influences, her design philosophy and aesthetic in many ways echoes the twenties, especially the work of Eileen Gray, one of the first people to undertake the kind of ensemble interiors—rooms, textiles and furniture—that are Lewis's forte.

"I love Gray's overall feeling of minimalist luxe," she says. "I love the geometry and order of her rooms, her appreciation for a few fine things."

In her showroom and in



© EILEEN GRAY ARCHIVE, LONDON

MELDING THE SPARENESS OF EILEEN GRAY WITH THE ADVENTUROUSNESS OF JEAN-MICHEL FRANK

By Patricia Leigh Brown



"I love Gray's overall feeling of minimalist luxe. I love her appreciation for a few fine things."

EILEEN GRAY



PHILIPPE GARNER ARCHIVE



EILEEN GRAY

Eileen Gray (1878–1976), a multifaceted designer, was born in Ireland and began her career at the turn of the century as an apprentice in the shop of D. Charles in London; she specialized in the difficult art of lacquering. Her decorative talents eventually led her to architecture and the design of total environments.

Gray relocated to Paris and opened up her own gallery, Jean Désert, on the rue du Faubourg St.-Honoré in 1922; there she offered patrons such as Elsa Schiaparelli and the duchess of Oxford furniture and accessories, including lacquered screens, sofas, lamps, mirrors, chairs and handwoven rugs and hangings. She also created whole apartments and installations with a very modern sense of light and an inventive yet practical use of space. Her clean lines and simple forms were an innovative response to the ornamentation of Art Déco.



PHILIPPE GARNER ARCHIVE

her sophisticated but starkly simple apartment interiors in Paris in the twenties and thirties, Gray reacted against the fussy embellishment that had preceded her. Like Lewis, she relied on unadorned forms and the use of rich materials—from lacquer and inlaid ebony to parchment and zebra hides—to convey mood. Also like Lewis, who is an adherent of soothing, monochromatic interiors, often in ebony or champagne, Gray employed color sparingly. One of Lewis's favorite Gray spaces, the 1923 Monte Carlo room installation at the XIV Salon des Artistes Décorateurs in Paris, for example, is dominated by black and white lacquered wood, the only hints of color emanating mysteriously from a blue glass lamp and a red panel behind the bed.



JAIME ARDILES-ARCE

Radically ahead of its time, Gray's room was called "funereal" by one critic. And when Lewis first started out in the late fifties, her sense of restraint and controlled use of color constituted a similar departure. "People were frightened of contemporary in those days, especially women, who were coming from their mothers' homes," she recalls. "I always threw in French chairs to soften the look," she says, adding that she upholstered them in burlap, linen or silk (never damask).

Today Lewis prefers hard-surfaced floors to carpeting and likes to keep furniture,

ABOVE: A 1926 Berenice Abbott portrait of Gray. FAR LEFT: A signature Transat chair, right, is in the living room of Gray's house in the south of France. LEFT: Steel mesh draperies cover the living room windows in Lewis's Beverly Hills residence. "Like Gray, I try to be brave in my work."

Lewis's approach to materials brings to mind the furniture of Jean-Michel Frank.



TIM STREET-PORTER



JIMMIE ARDILES & ARCE

Top: "I admire the way Gray edited her designs, her use of a few choice things," notes Lewis, who hung a Henry Moore drawing in a northern California living room. Above: Shoji screens offer privacy in a white-on-white master bedroom in a residence near Los Angeles. "The geometry, the order, the structure, of Moderne appeals to me, and so naturally I hold Jean-Michel Frank in high regard." Opposite: In the 1930s Frank embellished a small cabinet and a straight-back chair with straw marquetry. The lamp is ivory-veneered bronze.

which she believes too often winds up competing with art in a room, to a minimum ("My idea of a perfect dining room is just a table, four chairs and art"). Extraneous details—surface-mounted baseboards and visible hinges on doors are pet peeves—are banished to create a feeling of calm and cohesiveness. A signature Lewis touch is the visual "float," or break, between two different textural surfaces, such as a plaster ceiling and a linen-covered wall.

Lewis's approach to materials brings to mind the furniture of Jean-Michel Frank (1895–1941), another designer she reveres. He cleverly exploited the texture of unusual materials, sheathing cabinets, for instance, with fan-shaped panes of straw marquetry. Lewis's own love of rich materials is expressed in her use of rare woods, including macassar ebony, French ash and Japanese *sen* veneer, as well as in offbeat pairings of stainless steel or bronze with gold or silver leaf. Her black leather sofas are as impeccably tailored as the women's suits artfully stitched by her grandfather, a clothing designer.

Her passion for the era is spirited and eclectic, encompassing everything from Cecil B. DeMille movies to enameled cigarette cases. It might be argued that Lewis's pull-out-the-stops plaster-and-marble staircase for a Bangkok penthouse cries out for a rolling camera. "I love the movies of the period," she says. "I love the rectilinear drape of the clothes." At least one of her textiles for J. Robert Scott, *Fauteuil Crest*, was inspired by forties and fifties films. "I was thinking cinematically, of a scene taking place at a state dinner with a gorgeous marble staircase," she explains, "of diplomats with red sashes and epaulets."

Her taste in jewelry—which she avidly collects but rarely wears—is pure Déco, the more architecturally rigorous and geometric the design, the better. Her rings, with their unexpected combinations of stones, such as amethyst and tourmaline, invariably feature geometric stepped settings, some extending to the knuckle. The architectural motifs of her rings percolate into her work, including the crown moldings in her recent design of a house in Stinson Beach, California.

Lewis credits her mother, Gertrude Barmat, an artist, more than anyone else with opening up her eyes to the liberating effects of design. One of her most vivid childhood memories is the Saturday ritual of mother and daughter ascending those endless flights of stairs at New York's Metropolitan Museum of Art. Her mother taught her the importance of quality. "I can remember her saying, 'If you can only afford one sweater, buy cashmere,'" Lewis recounts. "'Buy one good thing, because you'll always feel like a million dollars wearing it.'" Lewis, a connoisseur of contemporary art, took her mother seriously.

Sally Sirkin Lewis is one designer who seems to have been born unabashedly modern. "When my grandmother wanted to buy gifts for our trousseaux, my cousins all chose sterling silver baroque flatware," she says. "I told her I wanted Georg Jensen. She said, 'Who?'" □



Juan Pablo Molyneux

RECALLING A MOVE TO EUROPE AND THE BIRTH OF HIS NEOCLASSICAL LEANINGS

By John Loring



RICHARD LEE



BILLY CUNNINGHAM

Juan Pablo Molyneux's childhood in Santiago, Chile, was spent, as he puts it, "far from the happiness and brightness of European design." Postcard-perfect panoramas of the Andes surrounded picturesque squares and their vernacular architecture; but despite this, the Spanish colonial environment of Molyneux's youth interested him not in the least. "If there were a name we could give to that style, it would be Colonial Remorse," he says. "My mother used to describe all those houses and interiors in Chile as simply made up of leftovers from chapels."

Perhaps this is why Molyneux's formal education in art, architecture and design began with an entirely twentieth-century focus—from the Bauhaus to the International Style, with its relentless logic, simplification and utility. More important, though, was a sense of harmony, proportion and order gained from these early years that became a solid underpinning of his profound understanding of the word *classic*.

Young Molyneux, longing for the nobility of European capitals visited with his family on holidays, decided in 1965 to transfer from Santiago's Catholic University to Paris's Ecole des Beaux-Arts. Once he was in the heart of Paris, his attraction to mod-

Santiago-born Juan Pablo Molyneux (above left) gladly traded the vernacular architecture of his youth for a Neoclassical education in Europe. ABOVE: One project's L-shaped hall pays tribute to England's Sir Edwin Lutyens. "I wanted the floors to stand apart from the décor," he says.

OPPOSITE: A corridor in Lutyens's Gledstone Hall, in Yorkshire, England, "breaks away from traditional flooring concepts," Molyneux explains. "The black-and-white marble pattern is almost like Pop art. I believe that floors should be a separate component of the overall look."

"As I arrived at the Ecole des Beaux-Arts, I found that, for the first time, I was really very happy."



ANGE-JACQUES GABRIEL



LUC BOEGLY/ARCHIPRESS

ernism quickly gave way to an affinity for unbridled fantasy, elaboration and luxury.

"As I arrived at the Ecole des Beaux-Arts through the student entrance on the rue Bonaparte, I was faced with the beautiful façade of the Château de Gaillon and, behind it, the Palais des Etudes," Molyneux recalls. "I found that, for the first time, I was really very happy."

Le Corbusier, Walter Gropius and Mies van der Rohe were soon toppled from Molyneux's pantheon of architects and replaced by the gods of late-seventeenth- and eighteenth-century French Baroque and Neoclassicism. Louis Le Vau (1612–1670), Ange-Jacques Gabriel (1698–1782) and Claude-Nicolas Ledoux (1736–1806) gave Molyneux a new appreciation of the older styles that he had once overlooked.



BILLY CUNNINGHAM

"I cannot see Paris without the place de la Concorde," Molyneux says. ABOVE: Ange-Jacques Gabriel built his Neoclassical mansion, now the Hôtel de Crillon, between 1757 and 1775. LEFT: Molyneux applied Gabriel's aesthetic to an entrance hall column in a Manhattan apartment.

Across the river from the Ecole des Beaux-Arts is the Ecole du Louvre, where Molyneux learned more from the palace and its Cour Carrée than from any of the art courses he attended within its doors. In fact, many of the buildings along the Seine became for Molyneux a society of teachers, mentors and guides: Le Vau's Mazarin Palace, now the French Institute, with its daring cupola outlined against the Paris sky; and Gabriel's Neoclassical mansions, now the Hôtel de Crillon and Ministère de la Marine, which he describes



REUNION DES MUSEES NATIONAUX/ART RESOURCE, NY

"Influences can last, and the more you stretch this line of knowledge, the more the design will be fantastic."

as "a fantastic pair of andirons observing and containing the rest of Paris so it doesn't spill out into the place de la Concorde." Molyneux was equally charmed by the palace of Versailles, with its gardens and the perfection of the Petit Trianon.

"Architecture doesn't exist without a point of view," he observes. "I cannot see these amazing buildings out of the context of Paris. Everything frames something more important than itself—it's all part of a greater masterpiece. As with jewelry, sometimes you undo a particular item to find more beautiful pieces within.

"I delighted in my academic training in the history of art and architecture," Molyneux continues. "All I could think of was one day putting myself in a position to create structures like these.



BILLY CUNNINGHAM

ABOVE: *Le Passage du Granique*, one of four canvases by French painter Charles Le Brun illustrating the life of Alexander the Great that he completed for Louis XIV, now hangs in the Louvre. LEFT: Molyneux had the painting interpreted for a mural on the ceiling of his own entrance hall.

They taught me to always go to the bare bones, to the essential rules of architecture that I still believe in: harmony, proportion, symmetry and rhythm. From there you can go anywhere."

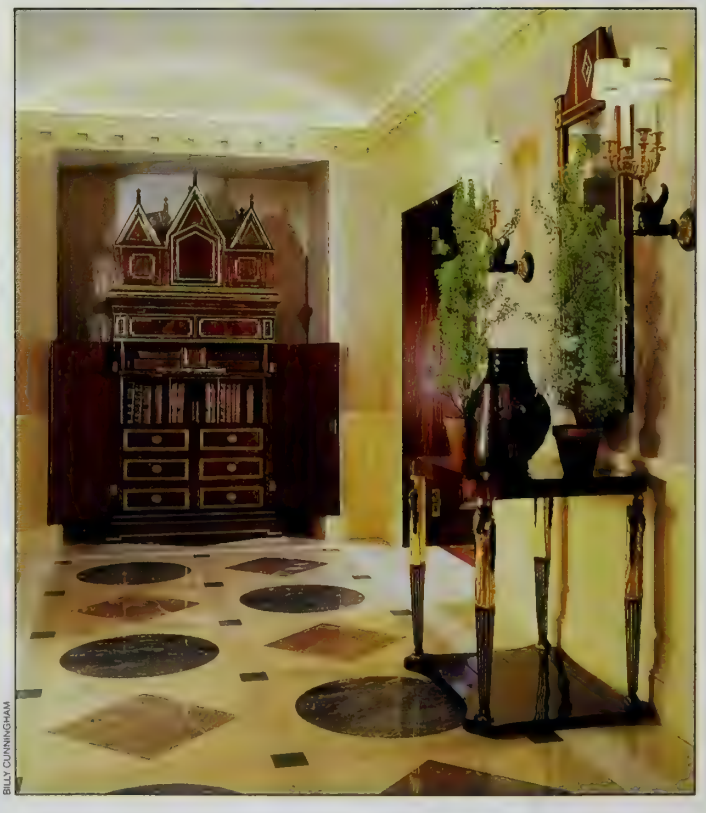
Indeed, from the banks of the Seine, Molyneux went on to explore the drama of Russian Neoclassicism, with its subdued ornamentation and sense of control over every aspect of design.

"Neoclassicists who worked in St. Petersburg, such as Charles Cameron and Giacomo Quarenghi, had a much more theatrical style than the



RIBA LIBRARY PHOTOGRAPHS COLLECTION

ABOVE: Charles Cameron built Pavlovsk Palace for Catherine the Great in the early 1780s. RIGHT: A Molyneux interior echoes the restraint of Russian Neoclassicism. OPPOSITE: The central hall of Cameron's Agate Pavilion at Tsarskoye Selo "has the severity of something that's perfect."



BILLY CUNNINGHAM

French, but in a very clean, restrained manner," Molyneux explains. "Sometimes, when an aesthetic has strong limitations, it flourishes in a different way. And these architects would handle everything from the plantings in the gardens to the aging of the stones."

Charles Cameron (1743–1812), a Londoner of Scottish origin, was hired by Catherine the Great to design Pavlovsk Palace, as well as her summer estate Tsarskoye Selo, in the early 1780s. "Cameron's transition from exterior to interior architecture is so carefully worked," Molyneux notes, "that there isn't a need for any excess ornamentation to make it more important.

"I believe you should work with what you're given, and if everything is well placed—if things flow and you treat them with care and with love—then you're able to invent something spectacular."

Beyond the borders of France and Russia, Molyneux was struck by the boldly patterned and assertively stylish black-and-white floors of Gledstone Hall, by England's Sir Edwin Lutyens (1869–1944), and by the intricate carved and inlaid stonework of Mughal India.

"I've always been so im-

continued on page 210


CHARLES CAMERON

Thomas Pheasant

BOLD LINES AND RICH MATERIALS HONOR THE DARING INNOVATIONS OF THE FRENCH MODERNISTS

By Michael Frank

Taking in a Thomas Pheasant interior, or a piece of his furniture, the eye recognizes that a certain cerebral classicism has struck up a camaraderie with a clarifying modern sensibility. The Pheasant approach is grounded in the traditional but at the same time is also unmistakably reactive to it. In a representative Washington, D.C., town house, for example, he restores the Federal Revival moldings and paints them all a creamy off-white. He attaches a Greek-key border to the draperies; he places a convex mirror over the fireplace. It's all very suitable and elegant. And yet against this serenity there is a suite of emphatic, dark, almost sculptural furniture—some period, some of his own fabrication—that stands out with the vividness of the black-and-white photographs that hang on the walls. There is a sense of rigor in both the conception and the execution of the interior; it has the sleekness, and the confident power, of a grand piano.

The man who thought up this room had the good fortune to be raised near the one city in America whose architectural language is predominantly classical. Visiting Washington, D.C., regularly as a boy, Pheasant recalls being deeply impressed by the buildings his parents took him to see. At the Thomas Jefferson Memorial and the National Gallery of Art, at the Bureau of Engraving and Printing and the National Building Museum, he saw the "whole classical order, the unified way symmetry, repetition and scale could be used in big gestures to create an idea that is totally fulfilled by its vocabulary," he says. "I felt they were the perfect expression of what architecture should be."

Pheasant was a visually alert youngster. He drew all the time—rooms, objects, façades, real and imaginary alike. His understanding parents allowed him to experiment with his bedroom. As a fifth grader, he cut the legs off his dresser



THEO WESTENBERGER



GORDON BEALL

"In creating my interiors and furniture, I try to simplify classical elements and shapes and make them different in a bold new way, just as Jacques-Emile Ruhlmann, André Arbus, Jean Royère and Mark Hampton did before me," explains Thomas Pheasant (above right).

RIGHT: "The beautiful wood and tailored upholstery I used in a Washington, D.C., living room relate to Ruhlmann." OPPOSITE: "I admire the way he viewed a room's architecture, and everything in it, as one," Pheasant says of the designer, who, in 1928, paired a vanity set with a tall mirror.


JACQUES-EMILE RUHLMANN

JACQUES-EMILE RUHLMANN



FELICIANO



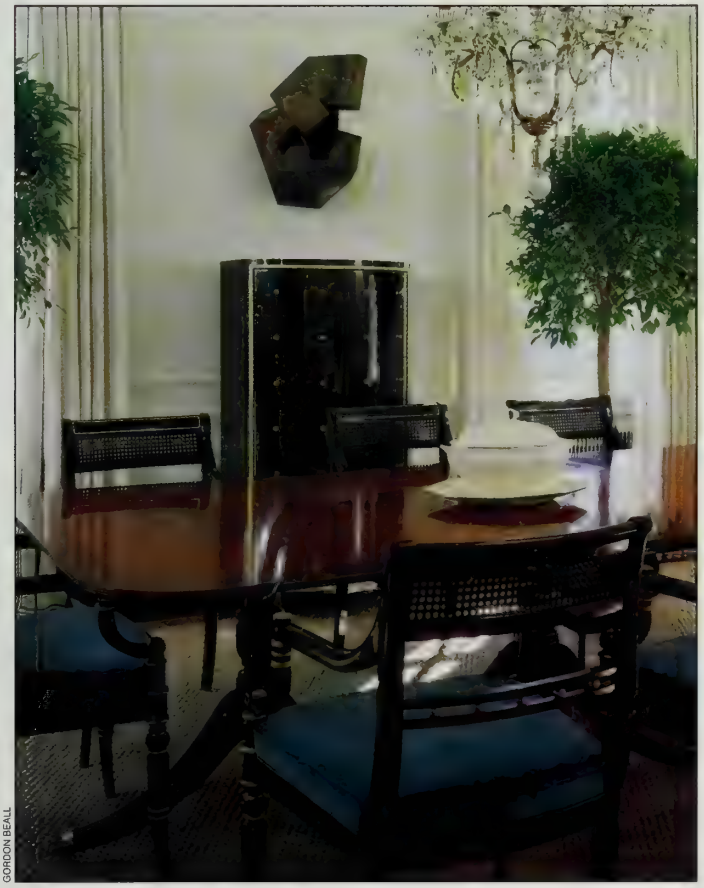
Ruhlmann's furniture is characterized by simplicity, strong scale and the rich veneers that Pheasant values.

JACQUES-EMILE RUHLMANN

Jacques-Emile Ruhlmann (1879–1933), who is widely recognized as the foremost Parisian furniture and interior designer of the 1920s, created rooms and objects that epitomized the Art Déco style. He started out as a painter, then segued into furniture design. He eventually partnered with Pierre Laurent, and by 1925 their *maison de décoration* was considered the best in Paris. The firm included ateliers for all kinds of cabinetry and woodworking, veneers, inlay, mirrors and upholstery.

Ruhlmann took center stage at one of the most significant events in the history of twentieth-century design, the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes held in Paris, from which the term *Art Déco* was coined. He dazzled visitors with his Hôtel du Collectionneur, a showcase for both his installations and his furniture, for which he is most famous. On display were representative signature pieces, done in simple forms reminiscent of interpretations of traditional shapes but executed with the most luxurious materials possible. Throughout his career he would use only what was fine and expensive: macassar ebony, amboyna, tortoiseshell, ivory, lapis lazuli, shagreen and lizard skin. The quality of his craftsmanship has been compared with that of some of the great French and German cabinetmakers of the eighteenth century.

LEFT: Circles of inlaid ivory embellish a 1920 amboyna-and-silvered-bronze Ruhlmann cabinet. RIGHT: "I think my High Grid cabinets echo the strength, masculinity and cleanness of Ruhlmann's pieces," says Pheasant, who placed one in a Washington client's dining room.



GORDON BEALL

to make it look like a campaign chest; the following year he painted three of his walls white and the fourth black, and he took up the carpet to expose a bare wood floor. "Creative people are born with a certain way of looking at, and relating to, the physical world," he says. "I see now that from the beginning I was destined to be involved with design one way or another."

At the University of Maryland Pheasant began in the school of architecture but was eventually encouraged to focus on furniture and interiors, a match that "was perfectly comfortable—it felt like coming home." It was there that he



DURSTON SAYLOR



"Hampton has a recognizable look, a signature statement. Which is not at all the same thing as being repetitive."



GORDON BEALL

discovered those designers who would mold his vision, with whom he would strike up a sometimes cross-generational conversation that in many instances continues today.

Jacques-Emile Ruhlmann was one of the first designers Pheasant embraced. Ruhlmann's furniture—particularly the pieces made at the height of the Art Déco and early modernist periods—is characterized by simplicity, strong scale and the rich veneers that Pheasant values; but he has probably been more directly influenced by what he calls the "idea of the total package" that Ruhlmann realized. "He speaks the same language in his interior architecture as he does in his furniture," the designer observes. "He has such an acute sense of space and control over his materials and his effects. He treats the shell, the furniture and the details as one. That's been a model for me."

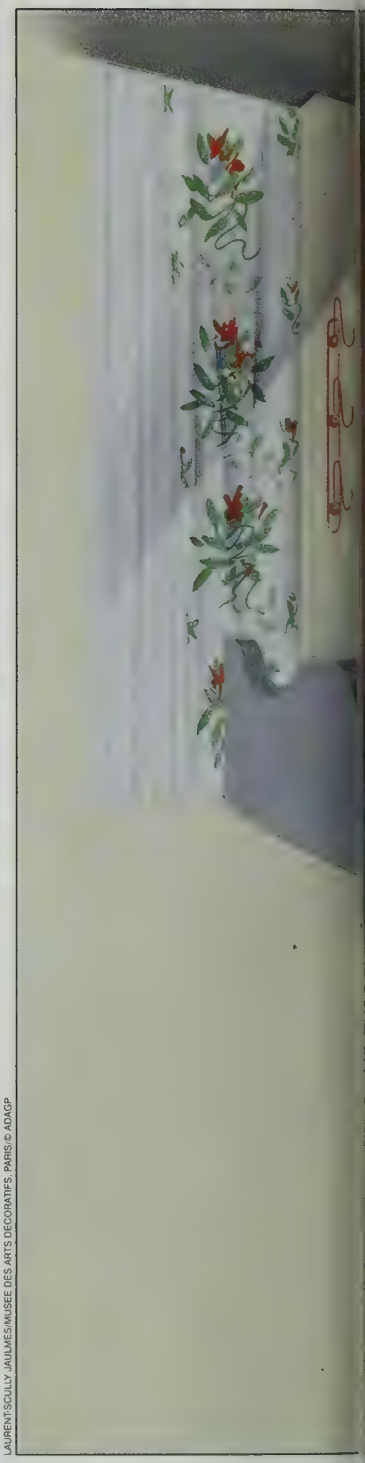
In the work of Jean Royère (1902–1981), especially in his metal furniture, Pheasant finds a "light and contemporary feeling, a fifties whimsy" that served as a guiding spirit in the rooms he recently did for the Washington restaurant Matisse. André Arbus (1903–1969) is one of his favorite designers at the moment. Pheasant admires the way he looked to the past and brought it forward into the modern era. "Arbus takes a very strong classical approach. He uses simple shapes and interestingly combines bronze, gilt, wood and painted materials. He has a witty side too.

"Ruhlmann, Royère, Arbus: These guys experienced the French tradition firsthand, obviously on a much grander scale than someone in Washington does," adds Pheasant. "They had centuries of art and design behind them but were able to look at the past freshly.

LEFT: Dark brown walls and a white Georgian-style fireplace distinguish the living room of Mark Hampton's house in Southampton. "He was a master at interpreting the past in a contemporary way." ABOVE: "I put sisal in a Washington living room to modernize its period formality."



GORDON BEALL



LAURENT SCULLY JAULMES/MUSEE DES ARTS DECORATIFS, PARIS/© ADAGP

ABOVE: "The overall vocabulary in my layout for a Chevy Chase dining room combines Art Déco touches, the exuberance of Royère and the redefined traditionalism of Arbus," notes Pheasant. LEFT: Arbus detailed a 1945 modified Directoire chair with Neoclassical-style scrolling.



ANDRE ARBUS

FELICIANO

They stripped away the heavy, the outmoded, the ponderous. They took a very big step, whereas I take a much smaller one, because I have their examples before me."

Pheasant is no mere copyist. All of his furniture was originally developed specifically for larger interior projects, and while individual pieces may acknowledge the work of his predecessors, the collection as a whole stands assuredly on its own. His shapes are identifiably classical, but they are adjusted to create as strong and clear a line as possible. "When people see my furniture, they recognize it as familiar, but they can't always place it. The pieces soften a contemporary room or update a traditional one. They're a little bit mysterious."

Among American talents, Pheasant particularly likes the work of Mark Hampton (1940–1998). "He's one of my models because he has a recognizable look, a signature statement," says the designer. "Which is not at all the same thing as being repetitive. It means he has a confident approach that connects one proj-



ect to another." He believes Hampton had something in common with David Hicks (1929–1998): "Both men did bold, untraditional work inside a traditional frame." Hampton's use of large architectural details; his pediments and moldings painted in light colors against dark walls; his touch of theatricality; his understanding that "when you go into a room, everywhere you look should be a focal point, there should be interest, and there should be no accidents"—all this has left a mark on Pheasant's interiors.

The idea of a signature look, or a room conceived in its totality, remains close to Pheasant's heart. "In my case, it's not that you see the same things over and over again. But you do see some fundamental tools: classical elements, careful detailing, a wish to bring an interior down to the absolute simplest form without losing the dynamics of what I do.

"It's very important to have models. Everyone needs a foundation of influences and examples," Thomas Pheasant says, summing up. "But as a designer, and as a human being, you're lost if you don't continue to grow." □

"Royère was incredibly inventive; his smooth, free-flowing forms, such as high-back chairs, are something I like to incorporate into my designs," Pheasant points out. ABOVE: A 1950s pencil-and-gouache work shows Royère's ideas for a living room in a Lima, Peru, house.

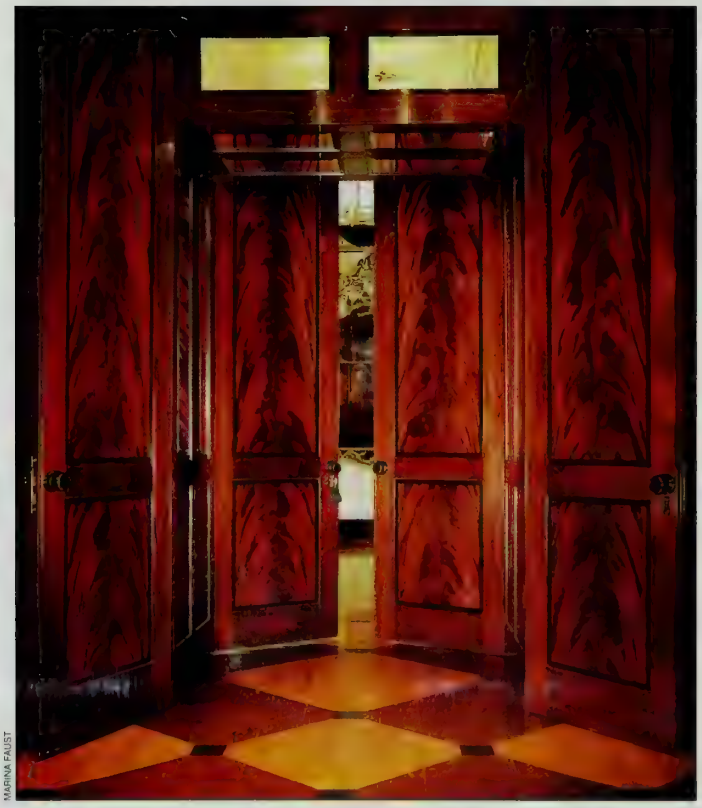
Anouska Hempel

FUSING INFLUENCES FROM AROUND THE GLOBE INTO A DRAMATIC, SINGULAR STYLE

By Elizabeth Lambert



PETER FREED



MARINA FAUST

Upon seeing a Japanese tea plantation, with its rows and rows of beautifully clipped plants, Anouska Hempel said, "I like that." Then she noticed little windmills along the rows, gently blowing away the morning mist so the dew wouldn't spoil the perfect leaves, and said, "I *really* like that. Line 'em up, go for perfection and control everything—even the weather."

Her stylish perfectionism has been well known in London since the mid-eighties, when she opened Blakes, her first hotel (see *Architectural Digest*, April 1988). The Hempel, also in London, and Blakes Amsterdam (see *Architectural Digest*, October 1999) followed. She has designed a boat and houses for herself, residences for clients all over the world, gardens, couture clothes, jewelry and a shop in Paris. She also regularly invents new menus for the hotels' restaurants. She does it all herself, all at the same time.

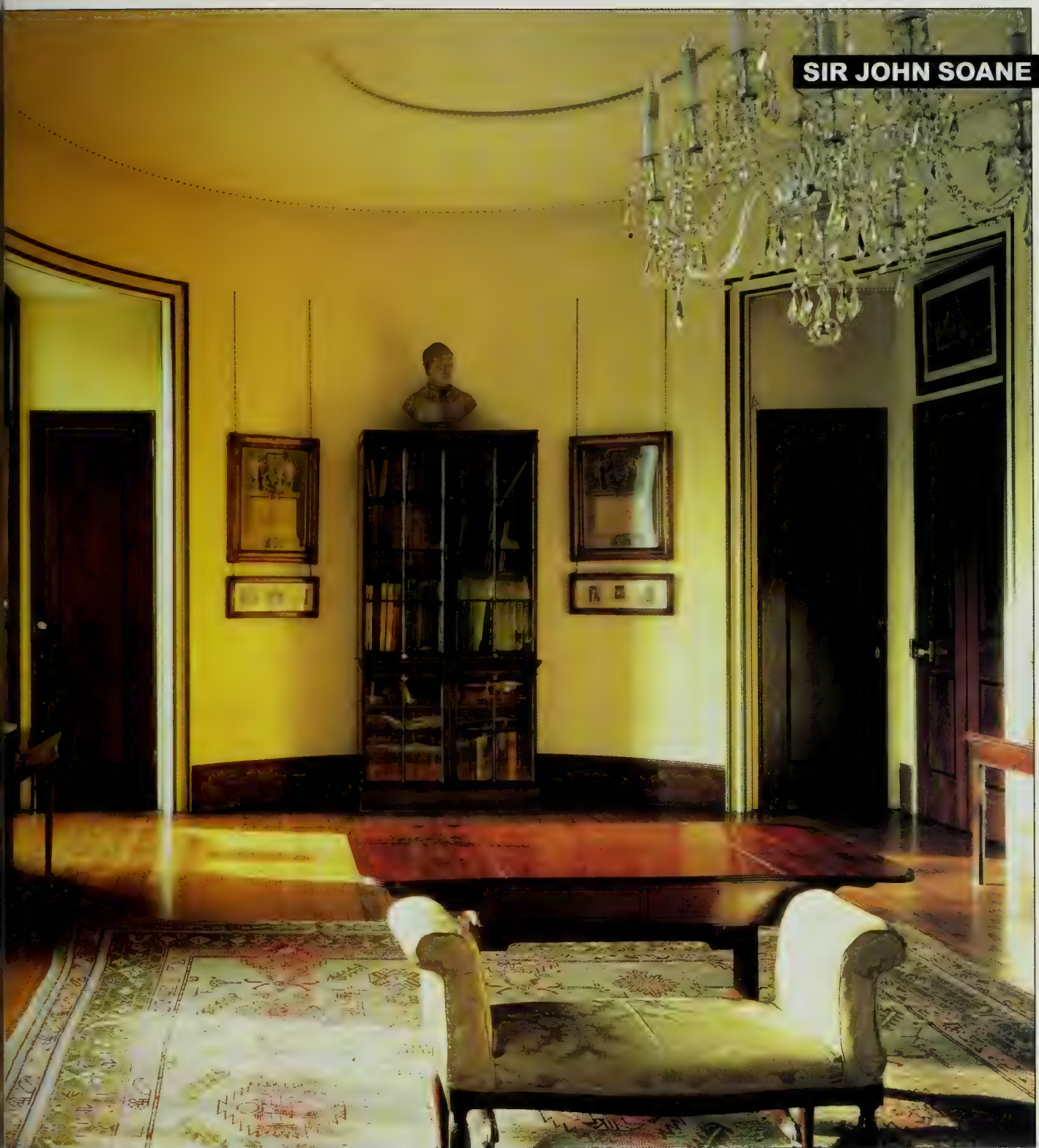
The thinking involved in designing a room applies equally to planning a garden or creating a dress. Trees are "tailored, matured and coutured"; a dress has "the architecture of good corsetry"; draperies "dance like a



RICHARD BRYANT/ARCAID

London-based Anouska Hempel (above left), known for her strong forms and rich palette, has designed houses, gardens and hotels—including the menus and food presentation. LEFT: The ebony-banded doors of a London apartment were based on doors by Sir John Soane.

The south drawing room of Sir John Soane's Museum in London. The house was rebuilt in 1813 and had been part of Soane's residence. "The proportions and the graphic detailing—the bands and borders—are what appeal to me about his architecture," explains Hempel.





COURTESY ANTOINE CHENEVIERE FINE ARTS

BELOW LEFT: The frieze and hand-painted carpet in the dining room of a Hempel-designed apartment in New York's Pierre Hotel have diamond shapes borrowed from a Russian Biedermeier commode, with its contrasting hues and minimal, geometric ornamentation (left).

ball gown having a great night out."

Hempel's approach is based on good organization—doors are lined up on axis, rooms are defined with borders or bands where walls meet floors and ceilings, spaces have the clear logic known to architects from ancient Greece and Rome to Renaissance Italy and beyond. "Order and structure and repetition inspire me wherever I find them," she says. "It could be a tea plantation, or the formal geometry of the gardens at Schönbrunn Palace outside Vienna, or a Japanese house with a line of fifty lanterns hung along the eaves.

"The architecture of Sir John Soane [1753–1837], for example, is so confident, his repetition of flat, graphic ornament so powerful, but I also love his proportions, which are always slightly removed from the classical. I recognize that vision, and I admire his free spirit."



DURSTON SAYLOR

Free spirit—that's the other half of Hempel's equation. Once the structure is established, her imagination can wander in and out of her own treasure house of stored memories and images of faraway places.

"Anywhere exotic," the designer says. "Turkey, India, Egypt—I love that market life, the clatter and the bustle, the toothy smiles of old guys in turbans, spices spread out on tatty mats. The hotel La Mamounia in Morocco—not as it is today but as it used to be—is still an inspiration. It's on the site of a sultan's garden, away from the hustle of Marrakech. Its large hall had pillars wrapped with rattan and ribbons; old men with their legs painted blue would be sitting on mats, the blue rubbing off on the pillars."

Travel memories are a working vocabulary for Hempel; she might suddenly want the colors of cinnamon and cumin and old straw mats, the banding of wrapped Moroccan pillars, a particular chalky blue. These impressions are then handed over to her team, which interprets her romantic descriptions of the unobtainable—and obtains it. "They're young and enthusiastic, they work morn-

erever I find them," Anouska Hempel says.



CHRISTIE'S IMAGES/BRIDGEMAN ART LIBRARY, LONDON/SUPERSTOCK

ing, noon and night, and each has an area of expertise and brilliant ideas on how to do something new," she says. "From the architect to the woman who stitches the cushions, I've got artists on board."

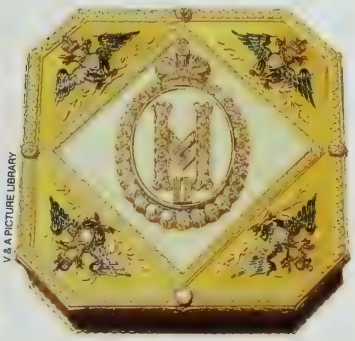
Asian architecture has been a consistently strong influence: Sliding screens define a space, for instance, and Japanese-style blinds control the light. Striped Venetian gondola poles, like those wrapped pillars at La Mamounia, inspire what Hempel likes to call "banding and binding," which could manifest itself as poles tied with grosgrain ribbons leaning against a wall or the posts of a bed wound with rich velvets.

Then there is the past, a place where no traveler can



MARINA FAUST

ABOVE: The enameled objects by Fabergé—in particular their deep, intense hues—have been a source of ideas for Hempel. "My whole life is a painter's palette," she says. "And I like the colors of the night, because I work all day and come alive in the evening."



V & A PICTURE LIBRARY

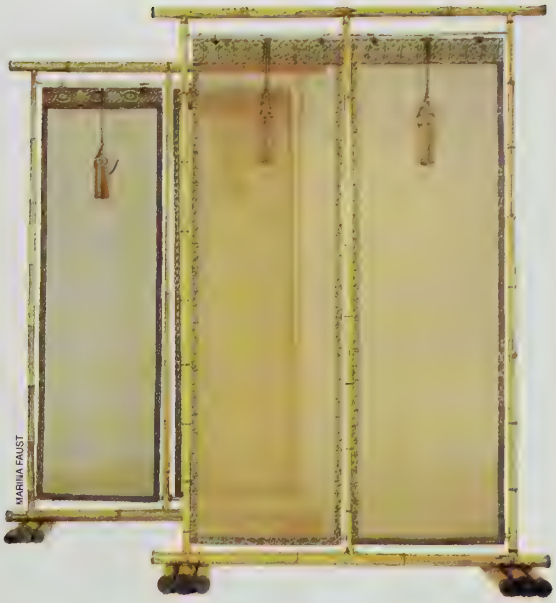
LEFT: Dark colors and bold stripes define a Hempel bedroom. ABOVE: While she usually prefers to eschew ornamentation, monogrammed Fabergé boxes, such as one bearing the crowned cipher of Nicholas II, have led Hempel to monogram a number of the items she designs.

KIYOMIZU-DERA TEMPLE



SUPERSTOCK





MARINA FAUST



DURSTON SAYLOR

TOP: Hempel transformed two Japanese-style bamboo blinds into screens for The Hempel hotel; Asian influences are a large part of her aesthetic. ABOVE: Painted wood slats modulate the long gallery in her Blakes Amsterdam hotel. "I like the layered, transparent effect," she says.

LEFT: The 1633 Kiyomizu-dera temple, a dramatic yet simple structure built on a steep hillside in Kyoto, Japan, is a favorite of Hempel's. The designer often adapts elements from exotic places. "Nothing is ever so difficult that I'm not tempted to have a try," she says.

go. But for Hempel, furniture or objects can be tickets to another time. The right piece can set the dreams rolling. For an apartment in New York, it was a Russian Biedermeier commode that took her back to the days of palaces and dachas. She couldn't buy it, but she did use the mahogany and the diamond-shaped ebonized wood insets banded with brass as a starting point.

Biedermeier furniture is in fact a favorite, as long as the shape of the piece is strong, the construction clear and the ornamentation only what is required and not a bit more. "No one *needs* ornament," she

continued on page 210

Campion A. Platt

CITING ALVAR AALTO AND CARLO SCARPA IN CRISP, SOPHISTICATED INTERIORS

By Mitchell Owens



RICHARD LEE

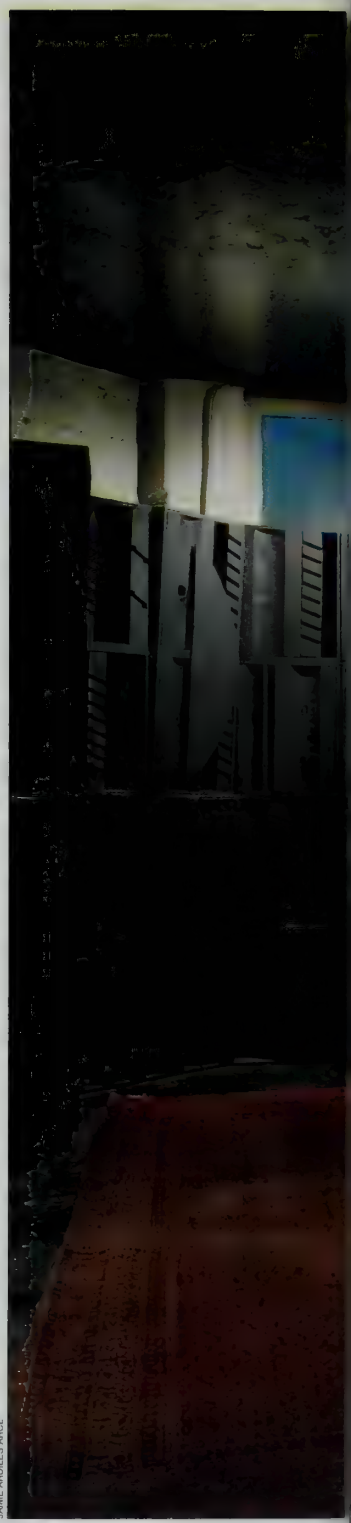


DURSTON SAYLOR

"Seeing things in person—experiencing a building or an object's true scale—is very important," says architect and designer Campion A. Platt (left). BELOW LEFT: His shelving for a Manhattan apartment has "floating planes" and solids and voids based on the sculptures of Louise Nevelson.

A few years ago Campion A. Platt got a great commission: a big Manhattan apartment with floor-to-ceiling windows and sweeping views. "It was a blank canvas," says the New York–based designer and architect. Platt was to design much of the furniture, including a low table for the living room. Unfortunately, he notes, "I don't like having one big low table." Then he remembered visiting a tomb in Italy—and not just any tomb. The Brion family cemetery and chapel in San Vito d'Altivole, near Treviso, had been designed in the 1970s by one of Platt's idols, the midcentury Italian modernist Carlo Scarpa, and it was there that he found the ideal solution.

"The tomb helped me out of a bind," remembers Platt, whose specialty is a soft-spoken modernism with a multiplicity of well-hidden references to other talents and other times. The Brion cemetery is less a necropolis than a sculpture of impassive, ultramodern concrete, a vast compound surrounded by a nine-foot wall that blots out the adjacent cornfields, leaving only the blue sky for relief. The effect is "a



JAIME ARDILES-ARCE

paradise of parallelograms," Platt says. As for the cemetery's buildings and architectural features, they are pure, simple, stolid—and more often than not, sharply angled and tilted; two of the tombs lean into one another "like lovers," Platt adds.

Hence the perfect low table: two angled white-lac-



quered blocks pushed close enough to nestle without actually touching. "The inspiration was certainly Scarpa, but the table fits its own context—a clean, white, high-rise apartment."

As Platt explains, "Everyone's work comes from someplace else, from someone else." Indeed: Scarpa's vision for the Brion commission was influenced by two novels by his favorite writer, the proto-Surrealist Raymond Roussel. Platt claims to have picked up aesthetic lessons from sources as varied as the book *Learning from Las Vegas*, by Robert Venturi, Denise Scott Brown and Steven Izenour, and a "wonderfully garish but organically unified" Buddhist retreat in the jungles of Malaysia. "What we do, as architects and designers, is to distill what we admire—a particular object, a moment, a gesture—and make it our own," says Platt, who created a bentwood dining chair in homage to Alvar Aalto

Nevelson's New York studio in 1983. "I first saw her work at the Museum of Modern Art when I was much younger, and its graphic impact stayed with me," Platt recalls. "The black makes her pieces very monolithic, so I took the idea but used pale wood."



V&A PICTURE LIBRARY

(1898–1976) and a metal sconce whose roots can be traced to William Morris (1834–1896). "One of the great pitfalls of the design business, however, is being too referential. So much of what is being done is an amalgamation of someone else's work instead of being a truly independent creation. The trick is to be inspired, but not overtly."

Take, for instance, the time a new client and his wife wanted Platt to renovate their apartment so that it looked and felt French. "As a rule, I don't do specific styles," says Platt. Still, he accepted the challenge. But instead of just breaking open his library of books, he took a field trip and discovered, once again, a solution that he could take out of context, reinterpret and make his own.

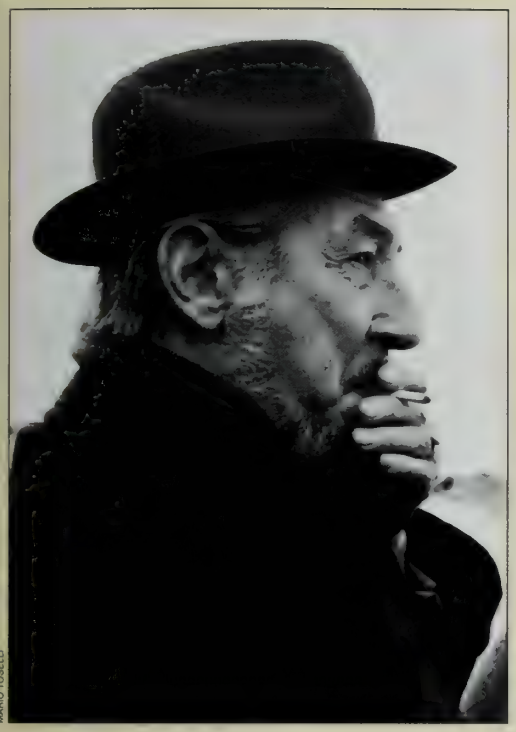
"I walked around Paris to see what French really meant," says Platt (he rarely travels without a notepad in his pocket for jotting down odd, evocative details). Soon it dawned on him. "What's appealing about the city is its scale," he observes. "That was the departure point. Paris is vertical: tall, broad and gracious. The buildings there look so confident. Every detail seems deliberate."

"What we do, as architects and designers, is to distill what we admire and make it our own," says Platt.



COURTESY GEBBIONS & PLATT, ARCHITECT

ABOVE: The 1860 Red House, for which the prolific William Morris designed the furniture and textiles. "I always considered Morris a classicist, but once I saw the range and craft of his work, I really began to admire it," says Platt, who created a Morris-style sideboard (right).



MARIO TOSELLI

CARLO SCARPA

Venetian architect Carlo Scarpa (1906–1978) was noted for designing objects and buildings, ranging from furniture and glassware (he worked with Venini from 1932 to 1947) to showrooms for Olivetti and cemeteries. While his aesthetic was firmly rooted in modernism, his style was highly personal. Scarpa was regarded as a master of detail and composition, especially for his museum renovations in the 1950s and 1960s, which featured innovative uses of steel and concrete that nonetheless respected the buildings' ancient origins (Castelvecchio, in Verona, remodeled in 1964, is perhaps the best-known example). The Brion cemetery, near Treviso, with its geometric tombs, typifies Scarpa's preference for sculptural forms.



DURSTON SAYLOR



EDIFICIO BUZZAI

"Whenever I'm in Italy, I try to see some of Carlo Scarpa's work. It's very personal and not stylistic." ABOVE: Scarpa's Brion cemetery features modern, sculptural tombs, whose forms Platt drew on when designing a low table for a Manhattan living room (below left).

When Platt returned to New York, he designed an apartment imbued with the soul of France: streamlined moldings, broad doorways and slender trim. No element was especially historical, but what it lacked in obvious antecedents it more than made up for in subtlety, relying on the same generous scale and proportion that characterizes so much of the Paris that was created in the mid–nineteenth century by the unifying eye of Baron Georges-Eugène Haussmann. "The style wasn't the focus," Platt says. "What was important was the feeling."

It's that appreciation of humanity that defines his pantheon of heroes, men and women whose work has influenced his own, such as Scarpa, the sculptor Louise Nevelson (1899–1988), Morris and Aalto. "I've always been attracted to natural or anthropomorphic forms," says Platt, who grew up in "average family houses" in New England and spent his summers by the ocean. "In New York we're all living in modern glass structures, but at the end of the day, all we want are creature comforts and livable environments." He once evoked a walk through an autumn forest by embedding pale marquetry leaves in a client's white-maple floor. "What I'm interested in is livability."

And, he admits, he's always been drawn to people with a strong, even aggressive, style. "Scarpa's work is so completely personal," Platt says. "Sometimes his ideas seem too independent, too wild, too on the edge. You just look at one of his buildings or one of the Murano glass vases he designed and wonder, What was he thinking? Why did he do that?"

In a couple of other com-

"I've always been attracted to natural or anthropomorphic forms," says Platt.



VICTORIA AND ALBERT MUSEUM, LONDON/ART RESOURCE, NY



M. KAPANEN/ALVAR AALTO MUSEUM

missions, Platt has found himself reinterpreting lessons learned from studying Nevelson's sculptures. "Her pieces are very architectural, with fantastic contrasts in scale and a really powerful visual presence," he says. In designing a study for a client, Platt rebelled against the prevailing notion of a room walled with books. "I hate that," he says, shaking his head. Instead, he concocted a contemplative space whose walls are a spirited collage composed of solids and voids, drawers and shelves. "The apartment was a kind of sky lounge on an upper floor of a

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DORSTON SIFFLOR

ABOVE: A group of stacking stools, 1933, and a 1933 armchair by Alvar Aalto feature his signature use of bentwood. "I had studied Aalto's work—the natural forms, the plastic use of materials and his sense of space—and have often thought about it," explains Platt.

LEFT: Platt designed an upholstered bentwood settee to visually anchor the bed in a New York apartment. "The laminate is not an easy thing to do," he notes. OPPOSITE: Aalto's Helsinki studio in the mid-1950s, with prototypes of light fixtures he designed.



Ron Mann

A SCULPTURAL SENSIBILITY ROOTED IN THE WORK OF BRANCUSI AND NOGUCHI

By Michael Webb



JIM MCHUGH



JOHN VAUGHAN



JAIME ARDILES-ARCE

I try to make a sculpture out of all my houses, so that the environment becomes the art," is how Ron Mann describes his approach to interior design, and he finds guidance in the work of artists who strip away the inessential in pursuit of pure form. Like Thoreau, who built a pine cabin beside Walden Pond to intensify his experience of the simple life he was writing about, Mann has settled into a one-room cabin, with a barn for his studio. Palms rising from a field of lavender evoke the south of France, but this is a remote volcanic crater in the hills of Napa County, to the north of San Francisco. He calls it his private quarry—a place in which he can reach out for a stone to help form a wall or be carved into sculpture and watch the sun set on the Egyptian waterwheels he has placed in a courtyard.

Though this creative retreat is rustic, Mann's work is anything but. His heroes are masters of modernity and urbanity, a list topped by Romanian-born sculptor Constantin Brancusi (1876–1957). The first of Mann's encounters with modern art came when, as a child growing up in the Midwest, he happened on Brancusi's raw,

LEFT: Ron Mann (above left) often uses sculptural materials and forms in his furnishings, as he did in the living room of a Pacific Palisades, California, residence. RIGHT: The work of sculptor and designer Isamu Noguchi, as in his own house in Japan, has informed Mann's aesthetic.


ISAMU NOGUCHI



JEAN-MICHEL FRANK EDITIONS DU REGARD

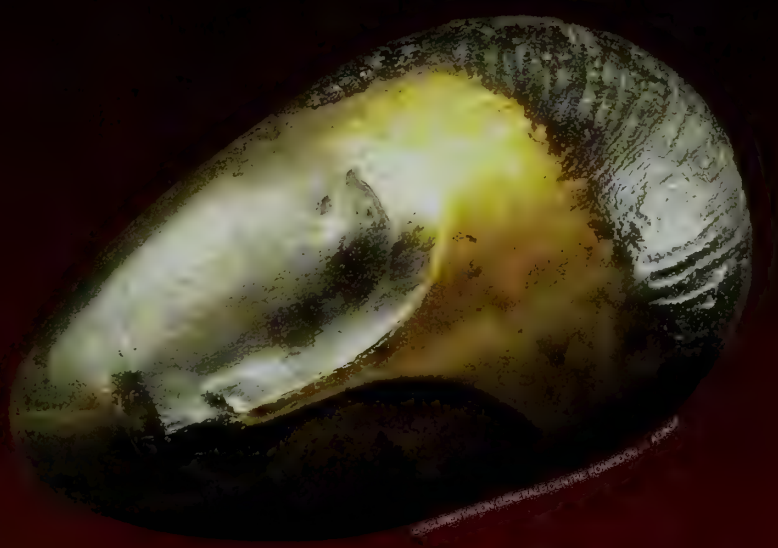


JEAN-MICHEL FRANK

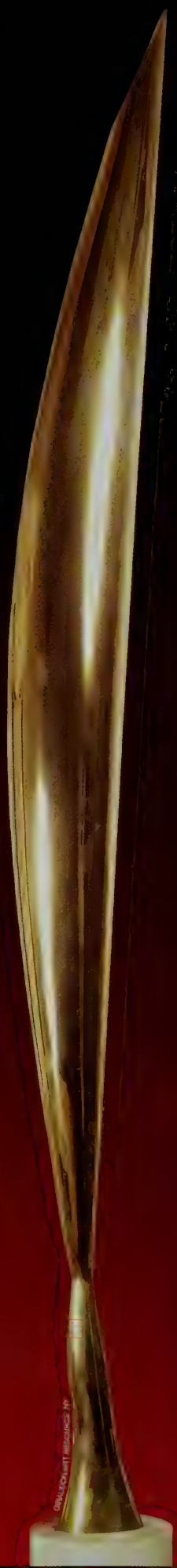
Mann's interiors are often described as a blend of the primitive and the sophisticated. The sleek, understated side of his work has been informed by the designs of Jean-Michel Frank. The refinement for which Frank is known is evident in a living room he decorated.

CONSTANTIN BRANCUSI

"Brancusi's massive forms and simple shapes seemed a wonderful way to take something from nature and give it an ideal form."

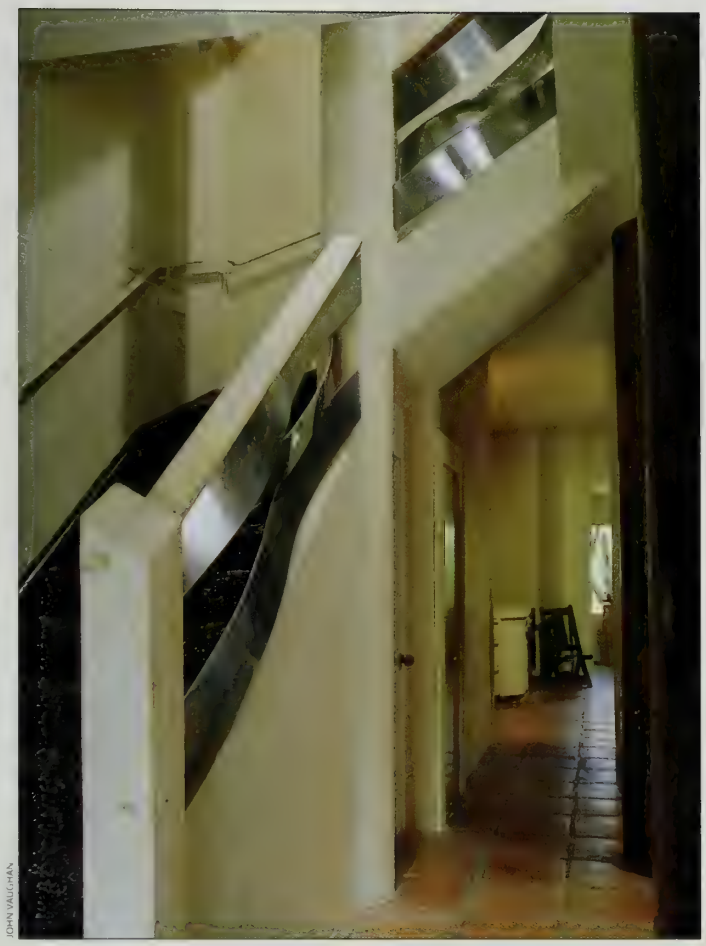






Constantin Brancusi, one of the leading figures of modern sculpture, was renowned for a style that evolved from geometric to nearly pure abstraction. "Brancusi's heads, in which he reduces a person's form almost to a perfect oval, and the utter simplicity of his *Bird in Space* bronze, are great inspirations for me," says Mann.

"I consider myself an artist, a sculptor of space," Mann explains. "I strive to allow a room to be free and yet functional, to be the art itself." RIGHT: His ribbonlike aluminum stair rails in a San Francisco Victorian house are sculptural as well as structural.



JOHN VAUGHAN



JOHN VAUGHAN

pared-down work in art magazines. Mann saw his first piece in person as a college student in a Kansas City museum.

"It changed my life," he recalls. "This was the key to what I wanted to do myself. These massive forms and simple shapes seemed to me a wonderful way to take something from nature and give it an ideal form while keeping the power of the wood, stone or bronze." On a later visit to Paris, he made a pilgrimage to the studio that Brancusi had willed to the French government. It has since been enshrined in a carapace of glass beside the Pompidou Center. Mann found it a deeply moving experience to see, close up, how the artist placed soaring arcs of polished metal and marble heads as smooth and rounded as an egg atop rough-hewn cylinders and zigzag bases. That juxtaposition of mass and elegance is something the designer brings to many of the furnishings he crafts. "It creates vibrancy in a room," he says, "and emphasizes the distinctive character of each of the materials."

Another significant influence on Mann's work has been Isamu Noguchi (1904–1988), an apprentice to Brancusi in the late twenties, whom Mann discovered while serving with the U.S. Naval Air Force in Japan in 1959 and 1960. On leave from his base near Tokyo, he took a train to the ancient capital of Kamakura, and there, as he wandered through the narrow streets, he chanced on Noguchi's lantern shop—an early outlet for his Akari paper-shaded lamps, which are now familiar objects around the world. He bought one and later started a collection, using them extensively in his interiors. In 1981 he met the artist, when Mimi London arranged an exhibition of Noguchi's lamps and Mann's furniture at her Los Angeles showroom. "He came up to me and said, 'I'm honored to have my work shown with yours,'" the designer recalls. "I was dumbfounded."

Noguchi's lamps, biomorphic furniture and origami-like folded metal sculptures were all diversions from the artist's preoccupation with carving stone. "For me," says Mann, "his great achievement was to put his mark on a stone, carving or drilling a hole and changing it from a natural object to a man-made expression of beauty. He created a unique relationship between man and the environment, incorporating the Japanese traditions of *shibui* and *wabi-sabi*, while bringing an American dynamic to those qualities of subtlety and understatement."

During the trip to Paris that brought him face-to-face with Brancusi's finest work, Mann was introduced to a survivor of the prewar art scene: Diego Giacometti (1902–1985). Mann remembers him as a wonderful companion who loved to dine out but lived modestly, with his cat, in a tiny house and workshop on the Left Bank. Mann particularly admired a skeletal table that had animals and birds moving along the stretchers. "The restraint,

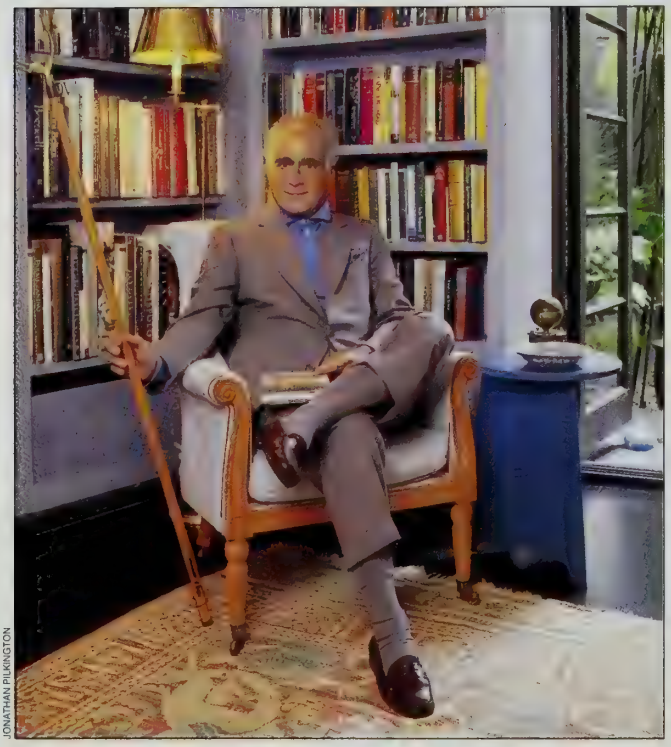
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LEFT: A living room Mann designed, with pierced wood shutters, pedestal-like lamps, and tables that hold African artifacts, shows his admiration of modern artists and the spareness of line, the balance and the austerity expressed by his stylistic forebears.

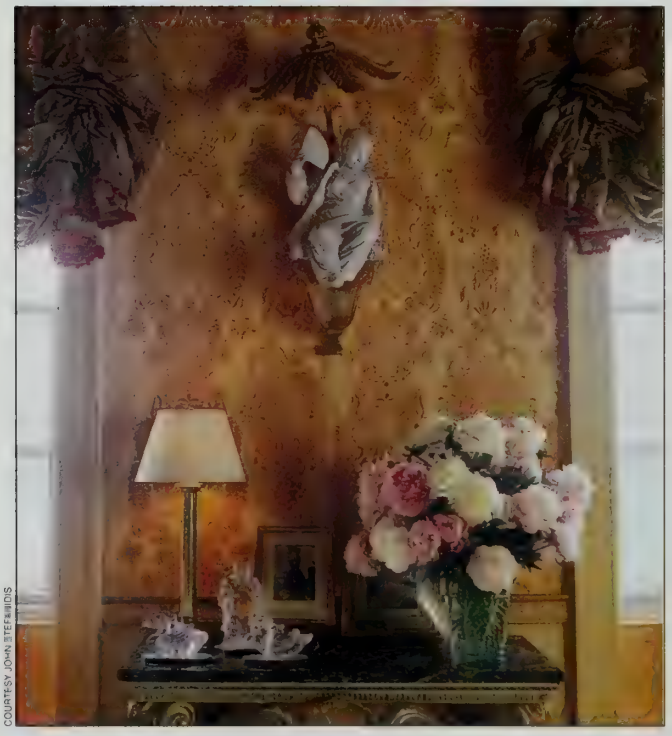
John Stefanidis

AN EXPANSIVE AESTHETIC THAT ENCOMPASSES BAROQUE, BARRAGAN AND THE BAUHAUS

By Stephen Calloway



JONATHAN PILKINGTON



COURTESY JOHN STEFANIDIS

Born in Egypt to Greek parents and educated in British schools, designer John Stefanidis (left) has a broad list of influences, ranging from Italian Baroque architects to elegant French decorators to the stark lines of Bauhaus buildings, that are reflected in his diverse work.

In reality, there is no such thing as taste," asserts John Stefanidis. "Or, rather, when most people use the word, what they tend to mean is someone else's taste: a taste that's polite, safe and boring. To me what really matters is to have an eye." Undoubtedly, Stefanidis has an eye; he is known for his distinctive vision and his ability to combine incisive design with a rich, generally understated luxury.

Although he has been based in London for more than thirty years, Stefanidis remains at heart a Mediterranean. As the child of Greek parents from Corfu, he grew up in the magical old city of Alexandria, the great cultural melting pot of the Near East. He was educated at a cosmopolitan school in Heliopolis, explored the museums of Cairo and imbibed the heady and complex artistic atmosphere of an Egypt in which traditional styles of dress and decoration still lingered. For



ROBERTO SCHEZEN/ESTO

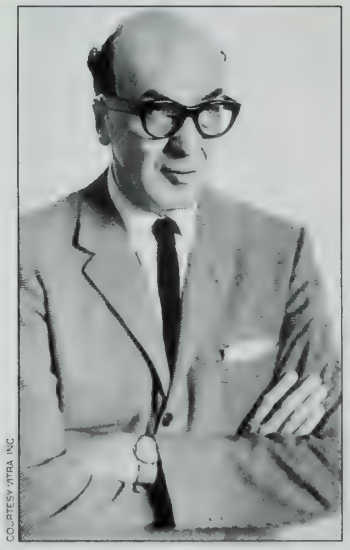
LEFT: The salon in Auborn Chase, a house Stefanidis decorated in England. RIGHT: Stefanidis's work often evokes classical and Baroque details—such as those in a hall in the mid-17th-century Palazzo Spada in Rome—which he enjoys using in "grand but playful" ways.


PALAZZO SPADA

"I admire Barragán's buildings enormously, with their dramatic sweeping walls and great planes and blocks of color."



SOFIA BRIGNONE



COURTESY VITRA, INC.

Mexican architect Luis Barragán (left) united his interest in geometric, modernist shapes with a sensitivity to cultural and aesthetic traditions. His colorful structures create walled enclosures that embrace outdoor spaces.

many years Stefanidis has owned a house on the Greek island of Patmos (see *Architectural Digest*, June 1978), and he has worked on many others there. His understanding of the starkly beautiful aesthetic of this sun-drenched island, with its simple white-walled houses and brilliant colors, seems instinctive.

It appears to play a subtle part, too, in Stefanidis's more traditional work in England and Europe, spicing up the more sober palette of the north and bringing to many of his projects a palpable sense of southern hedonism. In particular, his use of color is unmistakable. In his London office, jars of powdered pigments brought back from Venice are grouped on the shelves. "These pigments are the essence of all color," he notes. His specialist painters follow him all over the world and, after years of practice, know exactly what is required when Stefanidis describes an elaborate effect he has in mind or just gives them a pebble from Patmos as a color sample.

It was the use of architectural color that drew Stefanidis to the work of the pioneering Mexican architect Luis Barragán (1902–1988). "I first saw his buildings, with their dramatic sweeping walls and great planes and blocks of color, in a magazine article in about 1970. Hardly anyone knew much about him at that time; now, even though





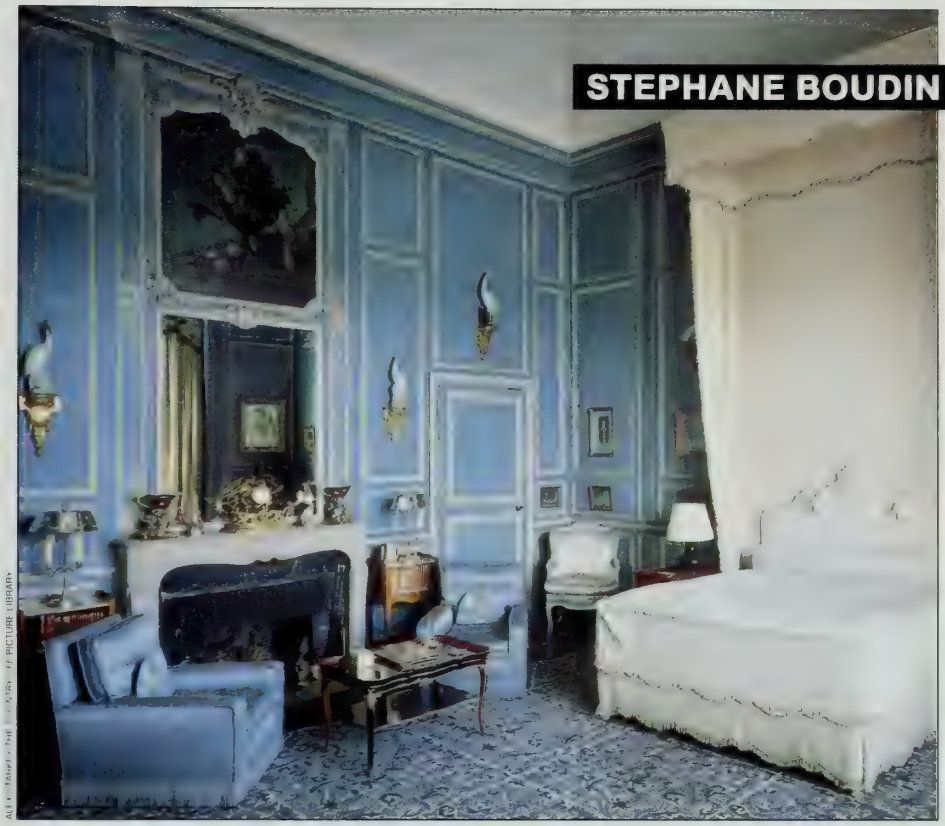
Like Barragán, Stefanidis combines indigenous textures and materials with sculptural forms, as he has in the residences he has designed on Patmos, Greece. ABOVE: A 1968 estate by Barragán just outside Mexico City. LEFT: A guest bedroom in a house by Stefanidis on Patmos.

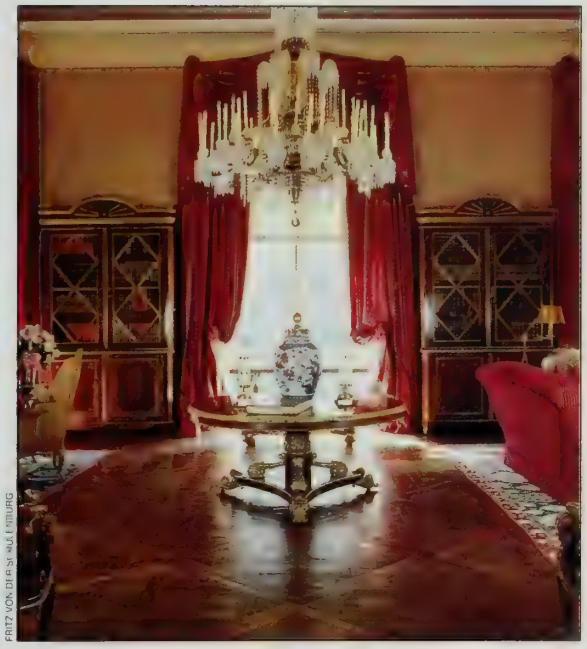
he's been copied so much, I still admire what he did enormously. It certainly affected the way I've treated walls on Patmos and elsewhere."

Architecture and, specifically, a sense of architectural order are crucial to Stefanidis. During his student days at Oxford's Brasenose College, he looked out every day at James Gibbs's Radcliffe Camera and Hawksmoor's All Souls. Later he discovered the buildings of Renaissance Italy. He names Bramante as one early hero, but he also describes how he came especially to love the mixture of grandeur and playfulness that is to be found in Mannerist and early Roman Baroque buildings, such as the Palazzo Spada, which was built in the mid–seventeenth century. "I hope that from time to time—as in some overdoor mirrors I used at Au-









The head of the House of Jansen from the 1930s until his death in 1967, Stéphane Boudin was renowned for his sense of luxury. ABOVE: A Boudin bedroom in Leeds Castle, in Kent, England. LEFT: A Beaux Arts town house Stefanidis designed attains a similar grandeur.

FAR LEFT: Stefanidis also highly regards the feeling of tranquillity achieved by placing monochromatic objects together, as Roderick Cameron did in La Fiorentina, the villa on the Côte d'Azur he owned and decorated with his mother, Enid, Lady Kenmare, in the 1940s.

born Chase—I manage to pull off architectural tricks with something of that panache."

An attraction to the furniture and the general design ethos of the Bauhaus might seem at odds with Stefanidis's other leanings. He explains, however, that it is again the sense of order, together with carefully thought-out functionality and rigorous dedication to detailing, that he finds so interesting, even though many of the surviving pieces now have an undeniably grim and almost poverty-stricken look about them. "You could say that the Bauhaus underpins almost every aspect of design in the modern world," he says.

Perhaps as an antidote to Bauhaus earnestness, Stefanidis cites the great Parisian decorator Stéphane Boudin (1888–1967), head of the House of Jansen for just over three decades, as another of

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The reception room of a London house was transformed by Italian designer Renzo Mongiardino with extensive trompe l'oeil effects on the walls and ceiling. Stefanidis appreciates the theatricality that Mongiardino brought to rooms with murals and stenciling.

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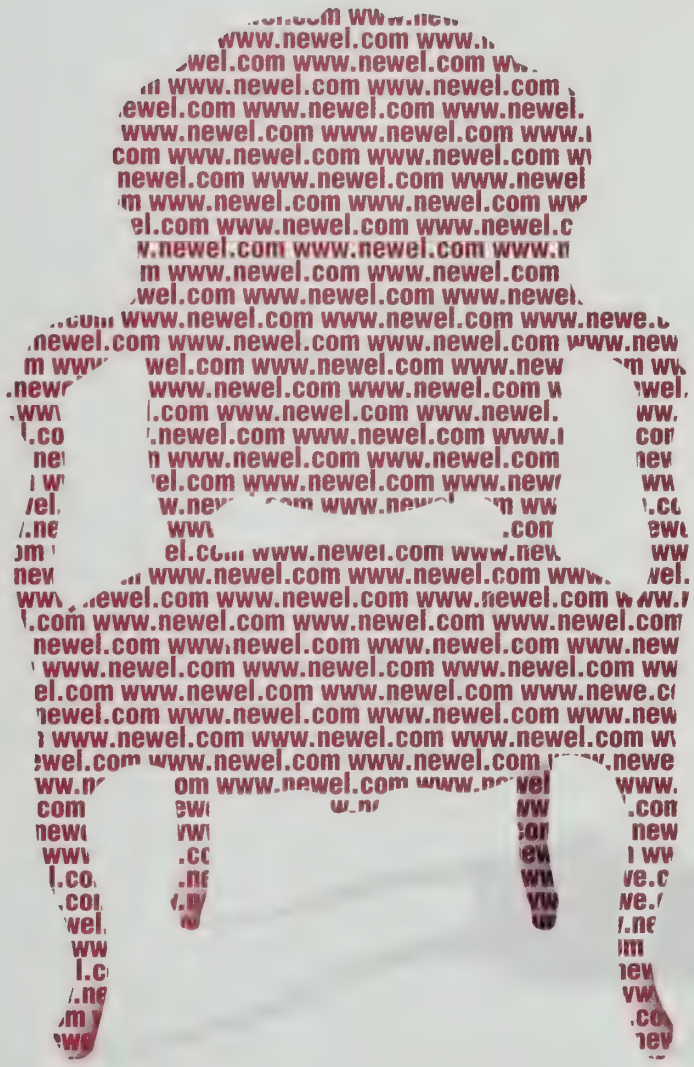
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MIMI LONDON

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Their most famous collaboration—which launched London's own career—came in the form of large-scale log furniture. "The outdoors was a part of our lives," she says of days spent combing the beach in Bolinas for driftwood with Taylor and Dickinson. "We had an ability to communicate that readily in our work."

London, who describes herself as "a hippie" back then, had moved to Los Angeles in 1971, broke. In the (literally) free-wheeling spirit of the era, she would get into her Volkswagen hatchback, drive down Sunset Boulevard to the coast and then "turn right and go to Canada." En route she happened to spy a flatbed truck loaded with cedar stumps and decided she could make furniture out of it.

She tracked its source to a group of Native Americans on Washington's Olympic Peninsula who were, for conservation purposes, thinning a forest and sending the timber to Japan. She bought stumpage rights to the cedar and, back in Los Angeles, fashioned one trunk into the base of a dining table. Taylor saw it and wanted one—badly. "I ended up selling him many tree trunks," she says.

Taylor popularized the look, but London's designs, shaped by her native California and by Japan as well, would have a broad impact in their own right. Her sugar pine Mimi's Favorite Chairs, based loosely on Gustav Stickley and Frank Lloyd Wright, are in her house in Los Angeles, a 1922 design by Lloyd Wright. They are accompanied by a table that is a seven-foot-wide tree trunk cut into fours and reassembled. "It's a less organic piece than we used to do, more geometric," she points out.

Although London is spending more time in Montana, she continues to use natural materials in innovative ways, as in a mohair-and-suede banquette she is designing that will resemble a rock pile. She is also doing work for the Montana Nature Conservancy. "We're very much involved in the environment again," she says, "so it's come full circle, in a way."

The happenings in San Francisco and in Michael Taylor's extravagant basement still loom large. "It really was a magical time, a truly creative time," says Mimi London. "We all felt we were onto something. It was like riding a wonderful horse that's taking you somewhere exciting." □

ROBERT KIME

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making things pompous," says Kime. "He knows that if you put a great tapestry together with a farmhouse table that has a bowl of cowslips on it, you will probably see the cowslips first. The eye doesn't know how expensive the tapestry is."

Adds Gibbs, "Robert has a wonderful understanding of English ornament and is very good at picking out the best, but we both like to tell clients not to eschew the ordinary pleasures. Richness needs things to set it off."

Kime has strong views on restoration and values what he calls "careful, studied, intelligent, benign neglect." "If you strip an antique completely and regild it, you take away its memories; there's nothing of how it started life, so the balance of the piece is upset," he says. After a fire at Windsor Castle, for instance, he came to advise on some of the rooms and saw all the original Wyattville worktables from the medieval great kitchen out on the lawn, about to be carted off to obscurity. "That kitchen is one of the biggest and most important rooms north of the Alps," he says. "The experts were concerned with restoring the roof and lantern. I convinced them those tables were worthy of respect too.

"In any room it's important to state your aims, think through what you're trying to preserve, maintain or retain, and work out in advance what you don't want to lose. That's something else I learned from William Morris. His restoration of the tiny medieval church at Inglesham in Wiltshire is peerless in its sensitivity. In the 1880s, while everybody was ripping everything out of old buildings, he restored the thirteenth-century craftsmanship without trying to straighten things up. He wasn't so pleased with the present that he saw fit to remove the past.

"That church has a spiritual quality now, because Morris knew before he began that was what he wanted to keep," says Robert Kime. "There are some things that you change at your peril. You can modernize, you can spend too much money, you can straighten the floorboards—and you can lose it all. Any room, old or new, should be about eye, proportion and feeling, a union between head and heart." □

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JACQUES GRANGE

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between sophistication and rusticity."

Places can, no doubt, have as great an effect as people, but the other prevailing look for the project came from one of Grange's favorite French designers, Jean-Michel Frank (1895–1941). "I admire his work tremendously," he says. "The terra-cotta tile on the walls is an obvious tribute to Frank, but he's present as well in the restrained classicism that I imposed on the overall décor."

Grange's travels have made a lasting impression on his evolving aesthetic. Morocco gave him a taste for the exotic early on, and trips to Egypt and the Far East have given him ample opportunity to deepen and refine it. Occasionally a commission comes up in which he is able to give free rein to exoticism, such as the neo-Egyptian-style bedroom he designed for Françoise Lafon in 1978. During his research, Grange looked at two follies: the Royal Pavilion at Brighton and the magnificently eccentric Pineapple house, which was built in 1761 as a summer residence for the earl of Dunmore in Scotland.

Although he relishes the extravagant and the unusual, Grange is just as content to work within a rigorous, even minimalist, context. When he designed the interior of a contemporary house in Greece, he knew he was looking for a grand, almost geometric simplicity. Being a habitué of the great American museums, he soon identified the inspiration that would serve him best.

"David Smith's sculpture has always excited me because it conveys strength and energy so directly, and the massive, clear-cut architecture with which I was working needed an interior design with that kind of unhesitating force," he points out. He also notes, however, that part of decorating is finding new solutions to new problems. Recently the designer was redoing a town house for a couple in Paris and found himself drawn to an unexpected source.

"The windows kept interfering with the rhythm I try to give to all my interiors," Jacques Grange says. "Then I remembered the marvelous glasswork that Frank Lloyd Wright made for a number of his early buildings. Now they do have rhythm, and as soon as I used them to redesign the windows for that house, everything began to sing." □

JUAN PABLO MOLYNEUX

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pressed by Lutyens's response to Anglo-Indian architecture," Molyneux says. "Good design has no boundaries, and it's all about interpretation. With Gledstone Hall, those incredible marble floors become a way to express something unique on a flat surface.

"One thing I learned at the Beaux-Arts was that a room has six façades and that you can't ignore any of them," he adds.

Molyneux discounts none of the facets of design he has seen over the years, nor does he regret his early study of the modernists. Like many before him, he acknowledges the parallels between French Neoclassicism and modernism.

"The modernists made a very fair interpretation of Neoclassicism, and I admire their leap of imagination from one style to another," he says. "They often followed, for instance, Ledoux, who was in a sense a modernist himself—almost a Surrealist—in his spare interpretation of Neoclassicism.

"Influences, you see, can last, and you can stretch them, and the more you stretch this line of knowledge, the more the design will be fantastic," Molyneux continues. "The goal is to expand your point of view to such an extent that you're in complete communion with your design as it grows."

> "I learned at the Beaux-Arts that a room has six façades, and you can't ignore any of them."

This firm grasp of the classical tendencies of architecture and design allows Molyneux to "live this profession to its fullest and to seek out projects where I can handle all the different approaches and be completely creative through a deep knowledge of the relationships of site, exterior architecture and interior design."

It is not simply the marble, mahogany, ceiling paintings, sculpture, tapestries, oils and objets d'art that announce a Molyneux design; rather, it is the critical eye of Juan Pablo Molyneux himself that brings a classic clarity and harmony to his signature abundance of riches. □

ANOUSKA HEMPEL

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says. "If it doesn't fit, don't use it. Fabergé enamel has such rich, wonderful colors that boxes don't really need diamonds, unless they spell out a monogram. Then they make sense."

A Fabergé box jeweled with the initial of a czar prompted Hempel to use monograms on everything—shoes, napkins, jewelry of pearls and diamonds for her couture boutique. And the designer adopted the hue of a Fabergé egg covered with lapis lazuli as the basis for a room "the color of the night sky just before midnight."

Sometimes inspiration comes from a fleeting and very present moment, like "the mercurial sea at five A.M., when you can't tell where the clouds meet their own reflection in the water," she says. "I used that color for the restaurant floor at the Hempel and hung a wall from the ceiling, floating above the floor, so you could see the white tennis shoes and black leggings of the waiters underneath it. It's about the performance of the feet, the presentation of the food.

"My hotels are good places to try things out, paint my own pictures, not be caught in anyone else's rules," the designer continues. "If it doesn't work, I can try something else."

What's next? As usual, everything. "I'll probably be more and more influenced by design in the Arab world," Hempel says, "and things will be a little simpler—less volume in the draperies and more tailoring, because life's fast."

Indeed, this spring the first of forty shops she is designing for Van Cleef & Arpels will open in Monte Carlo, rooms that she says will feel "like being inside an oyster." Hempel will also have a garden design in the Chelsea Flower Show in May. There will be stepping-stones across water that lead to a towering hornbeam garden room with a shaft of light coming from an opening at the top, both medieval in shape and Zen in mood. "I need to create, not explain," she notes. "Otherwise the magic becomes a question mark, not a strong exclamation point."

Anouska Hempel works fast and on-site, revving up the team, doling out energy and motivation. "The important thing in any project is to have a sense of fun," she says. "If you don't have that, you have nothing." □

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door systems, that incredible bed with a room on each side, the recessed service areas, the generous light—all this I learned from and continue to respect profoundly."

Movies held a different fascination for the young designer. Hayes was captivated by *2001: A Space Odyssey*, not surprisingly, because of the "pure, sweeping interiors of that ship, that 1960s furniture," he says. "It was just so modern and cool." *The Fountainhead* moved Hayes as much for its Frank Lloyd Wright–inspired sets as for the film's abiding principle. "*The Fountainhead* articulated what I was eventually taught in design school, which is that with architecture you can make the world better; you can make people's lives richer, easier and ultimately more enjoyable."

And then there was *Auntie Mame*. "I loved the way the sets defined and organized the film," Hayes explains. The bones of that memorable eccentric's apartment remained constant, but the individual sets were remade with each of Mame's reincarnations. The banister, the light fixtures, the furniture and the textiles went from Asian to Art Déco to outrageously modern.

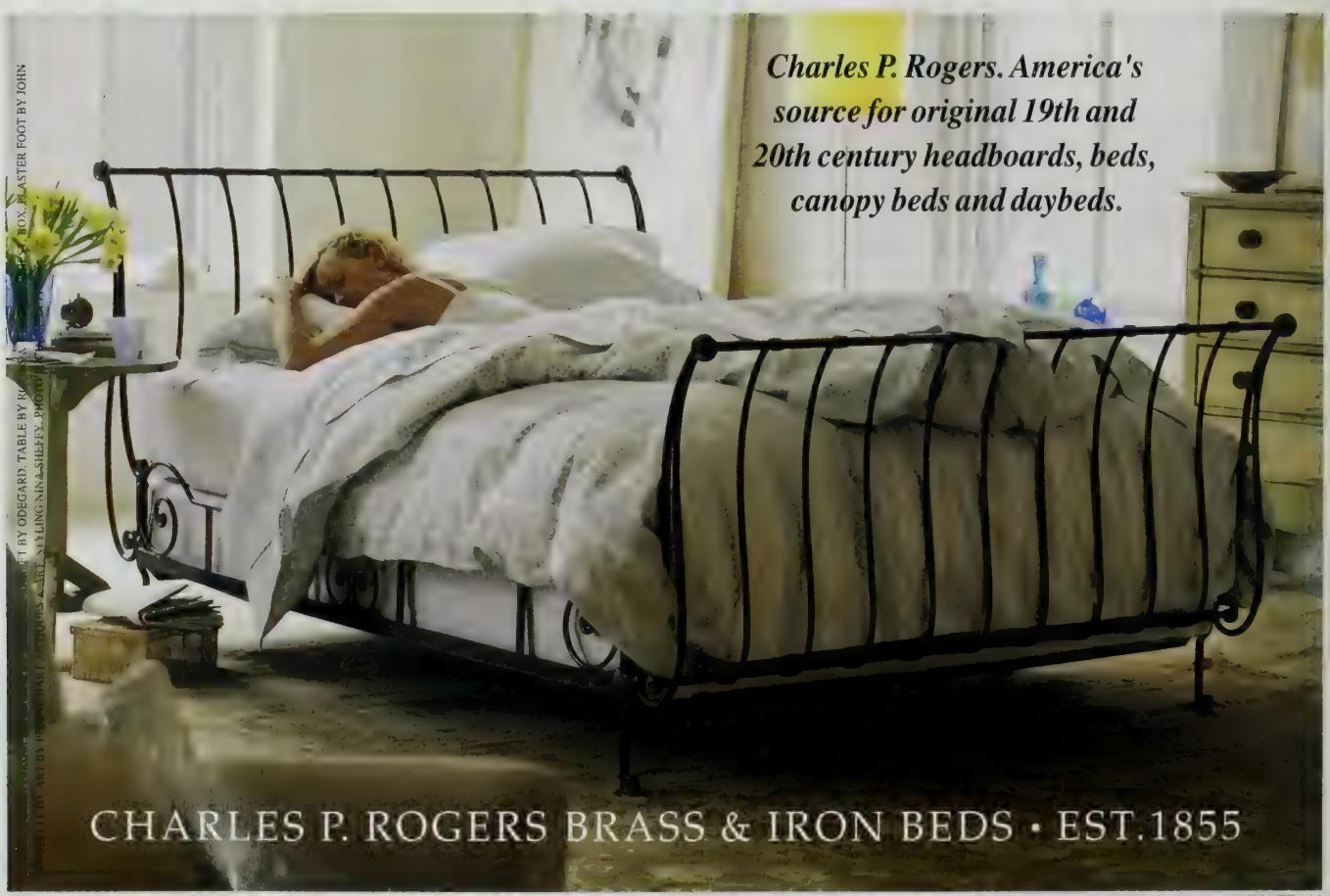
"It's that Hollywood view of design," Hayes observes, "slightly askew and bastardized. *Mame* is a great lesson in fundamentals. It's like watching a child play with paper dolls, dressing and redressing them in different outfits. I learned about applying materials and about how taste evolves, and about how little needs to be done sometimes. And while the sets are pared down and simple, they hit certain notes and certain cues, so a great deal is communicated."

If communication is one of the goals of successful interior design, how, then, does Hayes's present aesthetic reflect all the vivid vocabulary he drank in early on and along the way? "Almost from the beginning," he says, "I've been interested in layering two different types of ideas in my work. I've always loved history—the history of architecture and the history of art—but I'm also drawn to the cutting edge and the modern."

When Hayes moved to New York in 1979, he was introduced to sleek city living by an established young designer named Robert Bray. "One of the most impressive apartments I saw when I first came to New York was Bob Bray's studio," Hayes recalls. "It was what I aspired to: that *Fountainhead* notion of good design that's functional as well." Bray's use of industrial objects, his distorting of the line between furniture and architecture, and the simplicity of his palette all seemed connected, for Hayes, to the spaceships and modern vessels he was intrigued by as a boy.

Another of Hayes's early favorites was French decorator Maurice Jallot (1900–1967), who was known for his rich Art Déco interiors. One bedroom Jallot created in a mid-thirties Paris apartment struck Hayes as "a very glamorous, architectural space," he says. "The upholstered wall and the sheen of the furniture are seductive in a Hollywood kind of way—that room could easily be from a movie still.

"But I'm the first person to concede that we work and live in the real world



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THAD HAYES

and in real cities," Hayes adds. "People don't necessarily want to live on movie sets or in chrome-and-glass pods, or even in single rooms, for that matter. What I like to think I do is bring a version of that rigor to my interiors, whatever form they eventually take."

He points to his work on one New York apartment as an example. The client, an avid collector, had assembled old-master drawings, American postwar paintings by such artists as Jules Olitski and Kenneth Noland, Northwest Indian and African art, and Greek and Roman antiquities. Presented with this dazzling range, Hayes went for the most "minimal, Donald Judd–like look: clean, immaculate and intellectual."

In another apartment, Hayes found himself invoking the film sets he loved in his youth. "I asked myself, What is the smallest number of things I can show and do and still communicate an idea of richness? I conceived the spare shelves and some of the furniture, and the rest is a collection of midcentury pieces—midcentury being the period that, I think, best dovetails with my affection for everything that was space age and cutting edge in my youth."

A third project, also in New York, unites the Louisiana traditionalist in Hayes with the boundary-breaking young man who was attracted to Russel Wright dishes and spacecrafts. "If you reside and work on Park Avenue, you fall into a certain heritage," the designer observes. "You want to live with art. You want a sense of refinement. Yet these notes can be hit with confidence, understatement and discipline."

Now that the century has turned, Thad Hayes, like his clients, may not be living in a spaceship, but the spaceship's notion of simplicity, its mechanical, unfussy notion of design and its attention to detail and craft all surface in his work. "We live in a fairly conservative period of design," Hayes says, "and this, in a sense, takes me back to my childhood. But in my life, as in my work, there's always the memory of that amazing modern room, Chareau's inventive house, those subtle dark green Wright dishes, Mame's modern delights. And it remains my goal to amaze, to be subtle, to be inventive, to try—whenever possible—to delight." □

CAMPION A. PLATT

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high-rise," he recalls. "I liked the idea of having floating planes yet grounding the shelving with luxurious materials. Instead of just being a dead display of books, it has flow and motion and energy." In yet another project, Platt sliced through the center of a loftlike apartment on Fifth Avenue with a divider whose neo-Cubist construction incorporates shelving, storage, display, even a flat-screen television. "It's a complicated collage," he says. "And there's a direct correlation between it and the beauty of Nevelson's work."

Sometimes inspiration strikes privately, as lessons learned and filed away when times—and designs—get nettlesome. At an exhibition at the Design Museum in the Butlers Wharf area of London in 1996, Platt came face-to-face with furniture designs that he had known only from photographs. "Everything was there," he says excitedly. "Jean Prouvé, Charlotte Perriand and all this incredible stuff done in Italy in the 1950s." More important, however, was a sense of solidarity, since the exhibition took as much time pointing out what went wrong in the designers' works as what went right.

"In our world we only see the end product," says Campion Platt. "But here was a chance to see two chairs by Prouvé—the ones that didn't make the cut. Furniture is extremely difficult to design. If you're one-eighth of an inch off, a chair can be a disaster, something you could never sit on comfortably. And you don't know that from a design drawn on a piece of paper. You only know if a piece of furniture is going to work after you transform it into three dimensions. So the lesson I learned at the Design Museum in London is simple: Getting it right isn't as easy as it looks." □

> "Scarpa's work is so completely personal," Platt says. "Sometimes his ideas seem too independent, too wild, too on the edge."

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CONDÉ NAST

RON MANN

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the line and the handling of the bronze were the qualities that most appealed to me," says the designer. "The work was so pure and original."

In the thirties Giacometti designed and made lighting and metal or plaster accessories for Jean-Michel Frank (1895–1941), who sold them to his fashionable clients. Indeed, Frank is another designer that Mann cites as a source for his work. It may seem a surprising choice, for there was nothing earthy or rough-edged about this master of refined luxury, who employed rare woods, vellum and shagreen in the décors he created for the gratin of Paris between the wars. However, in his civilized way, Frank was also unconventional, and at the end of his life he was responsible for one of the icons of twentieth-century minimalism—the T-square table, a Parsons icon.

"Frank's interiors were such a relief from excess—his restraint inspires me," explains Mann. "On every job, after I've laid out a room, I look at the book on his work and say to myself, 'We don't need any more—stop!' My clients sometimes ask, 'When is this going to be finished?' And I tell them, 'It is.'" Like Brancusi, Noguchi and Giacometti, the Parisian designer pared his work to the bone yet created a signature that is unmistakable.

> "The restraint, the line and the handling of the bronze appealed to me," Mann says of a Giacometti table.

"He teaches me that you have to leave room for people and make them look beautiful," says Ron Mann. "Most architects divide up space and leave us room only for furniture. Last year I did a houseboat in Sausalito for a young couple. I told them, candidly, that the place they were living in made them look like an old retired couple. I gave them back their youth, and now they feel their lives have been transformed. For that, they—and I—can thank Frank." □

JOHN STEFANIDIS

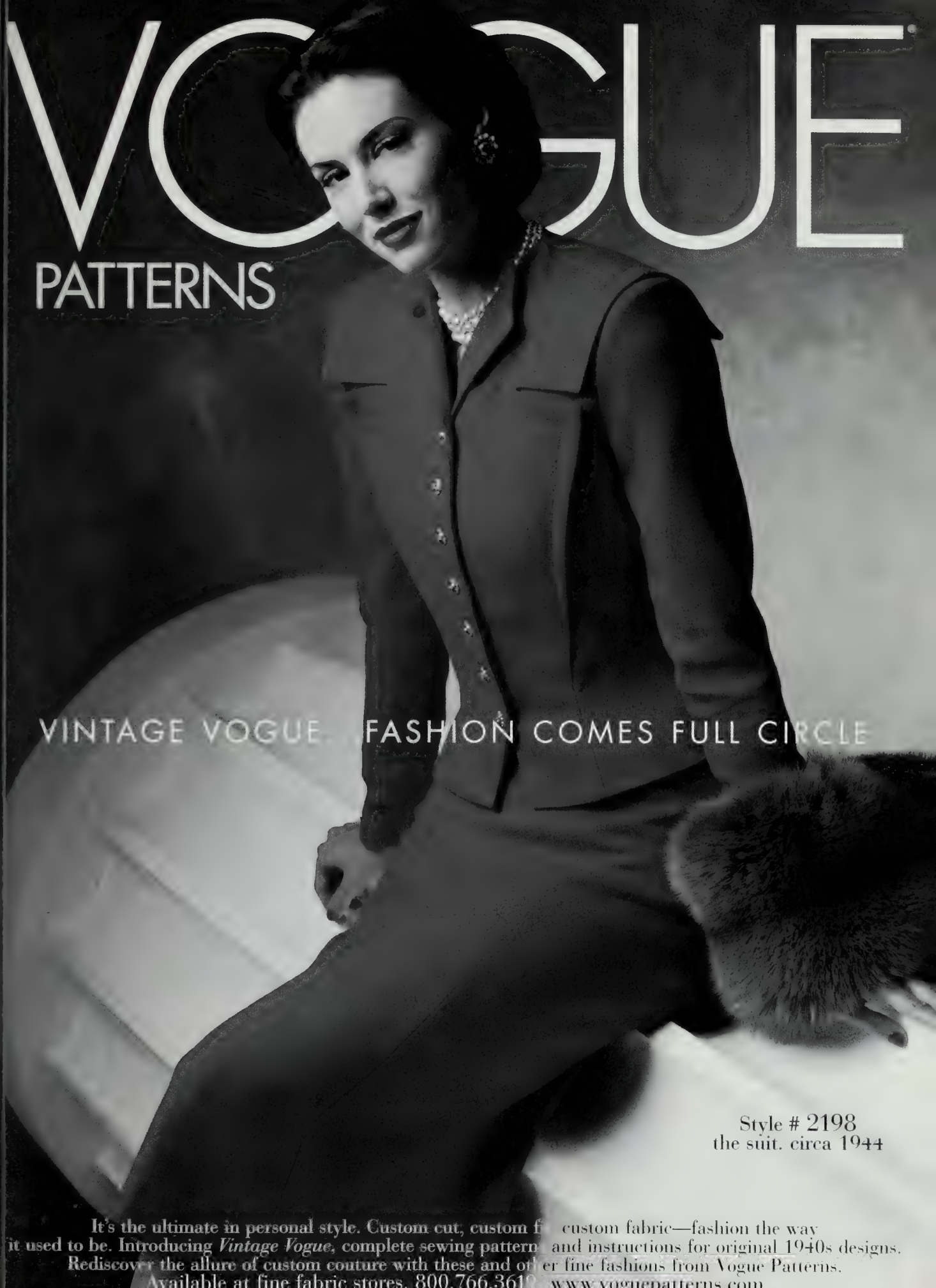
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his models. "He was the consummate professional, and he, I think, more than any other designer, understood the true essence of luxury in decoration." Indeed, Boudin knew precisely how to use carving and gilding, elegant mirrors and chandeliers, to create the most exquisite setting for his clients; the perfection of his upholstery, his conjuring of rarefied atmosphere and his sense of hushed opulence epitomize the lavishness of a lost golden age of decoration. "But even today," says Stefanidis, "his insistence on excellence and his sense of chic and comfort remain potent inspirations."

Among more recent decorators he admires, Stefanidis names Renzo Mongiardino (1916–1998) for "his genius with scale and overscale," adding, "He was not afraid of big, bold, colorful theatrical touches. He used stenciling and all kinds of painted effects such as marbling and graining in a way that made his imitations far more exciting than the real thing."

In complete contrast with the scenographic wizardry of Mongiardino are the interiors of Roderick "Rory" Cameron (1913–1985), who had a very different but also highly distinctive eye. "Always, his rooms had a perfect stillness," says Stefanidis, who recalls La Fiorentina, the residence on the Côte d'Azur that Cameron restored in the 1940s. "They had a quiet calm that came from precisely judged arrangements of near-monochromatic objects. There was never a discordant note; everything fitted together seemingly effortlessly, creating an absolute sense of tranquillity. This is a quality much to be prized in rooms, especially now that the world seems so hectic."

It is perhaps indicative of John Stefanidis's own sensibility that his enthusiasms are for such diverse figures and types of design. The reason, he explains, is simple: "It's all about appropriateness; what works in a city living room isn't the same as what looks good in a country cottage. Some rooms seem to demand fine antiques, while others require sleek modernity, and of course the colors that I would use on Patmos are utterly different from those I would employ in London or New York." Now, that is what some people might call taste; for John Stefanidis, it's simply having an unerring eye. □


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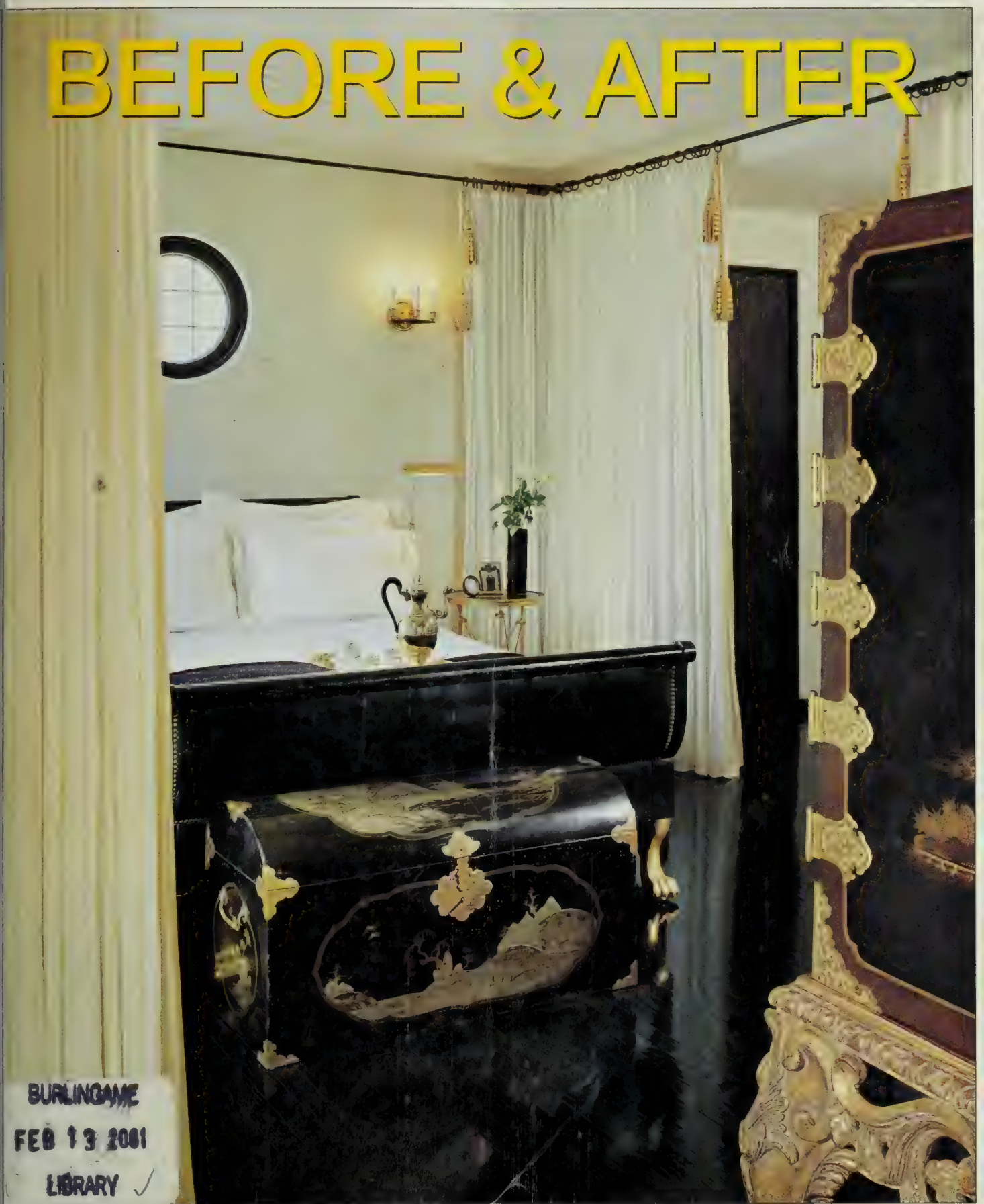
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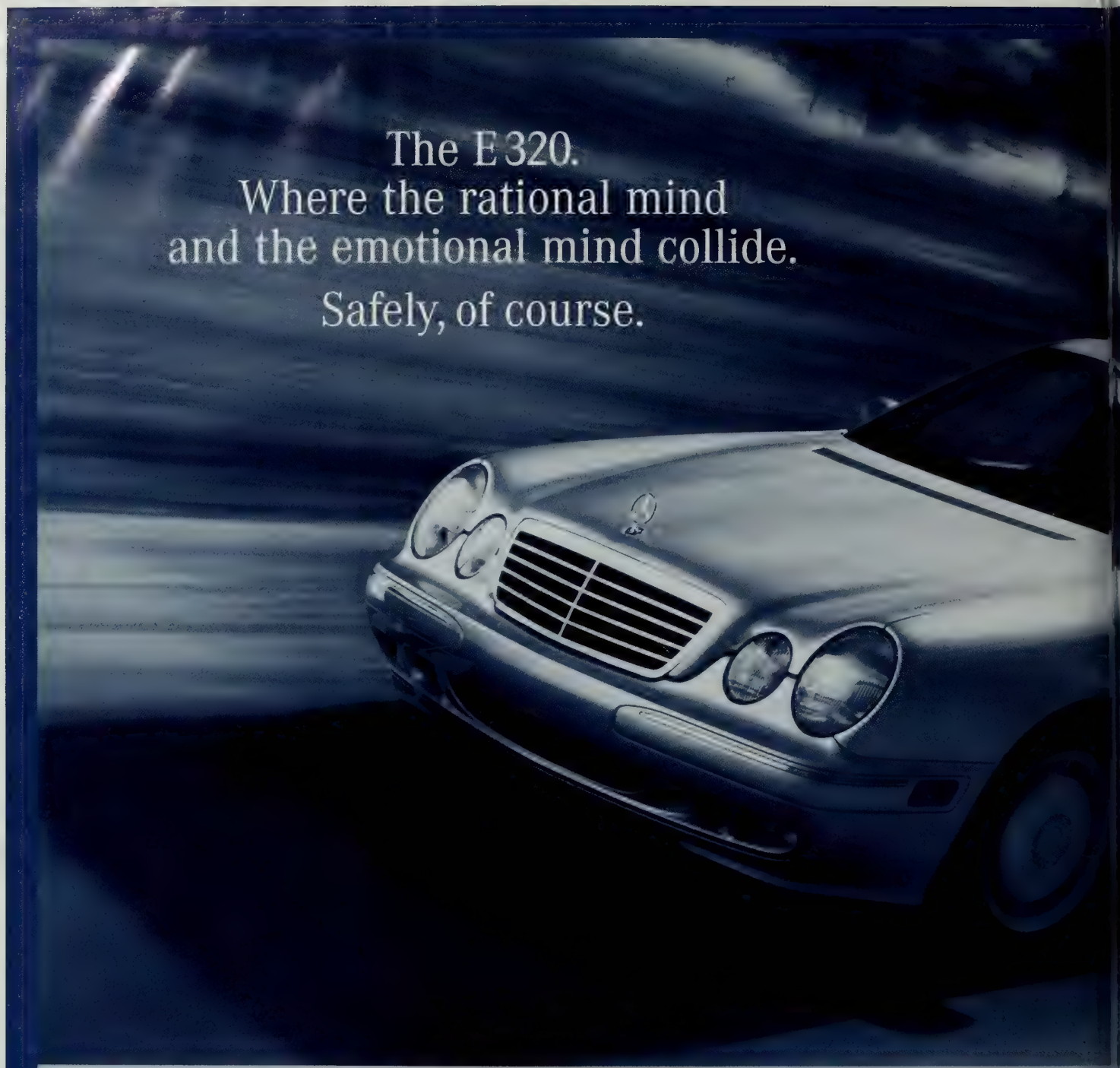


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COVER: The master bedroom of interior designer Craig Wright's Los Angeles house. Photography by David O. Marlow. See page 150. ABOVE RIGHT: A living room in a residence on Long Island. Architecture and interior design by Shelton, Mindel & Associates. Photography by Michael Moran. See page 160.

FEATURES

150 INSPIRATIONS IN LOS ANGELES
A Hollywood Ending for a Designer's House Above Sunset Boulevard
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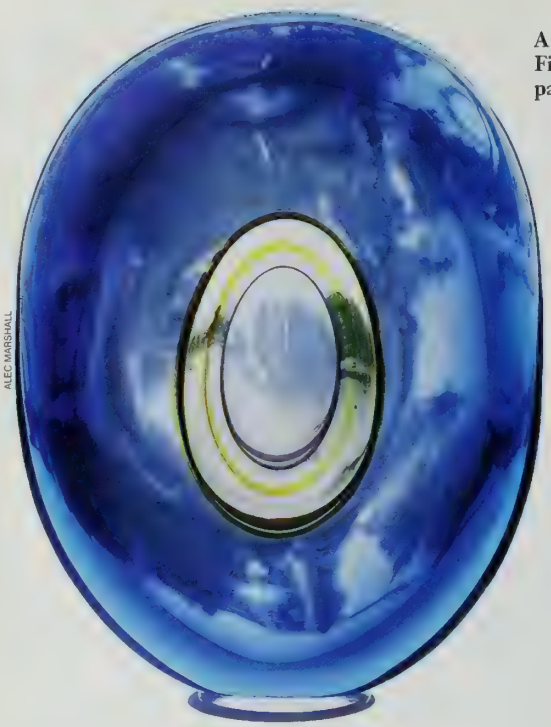
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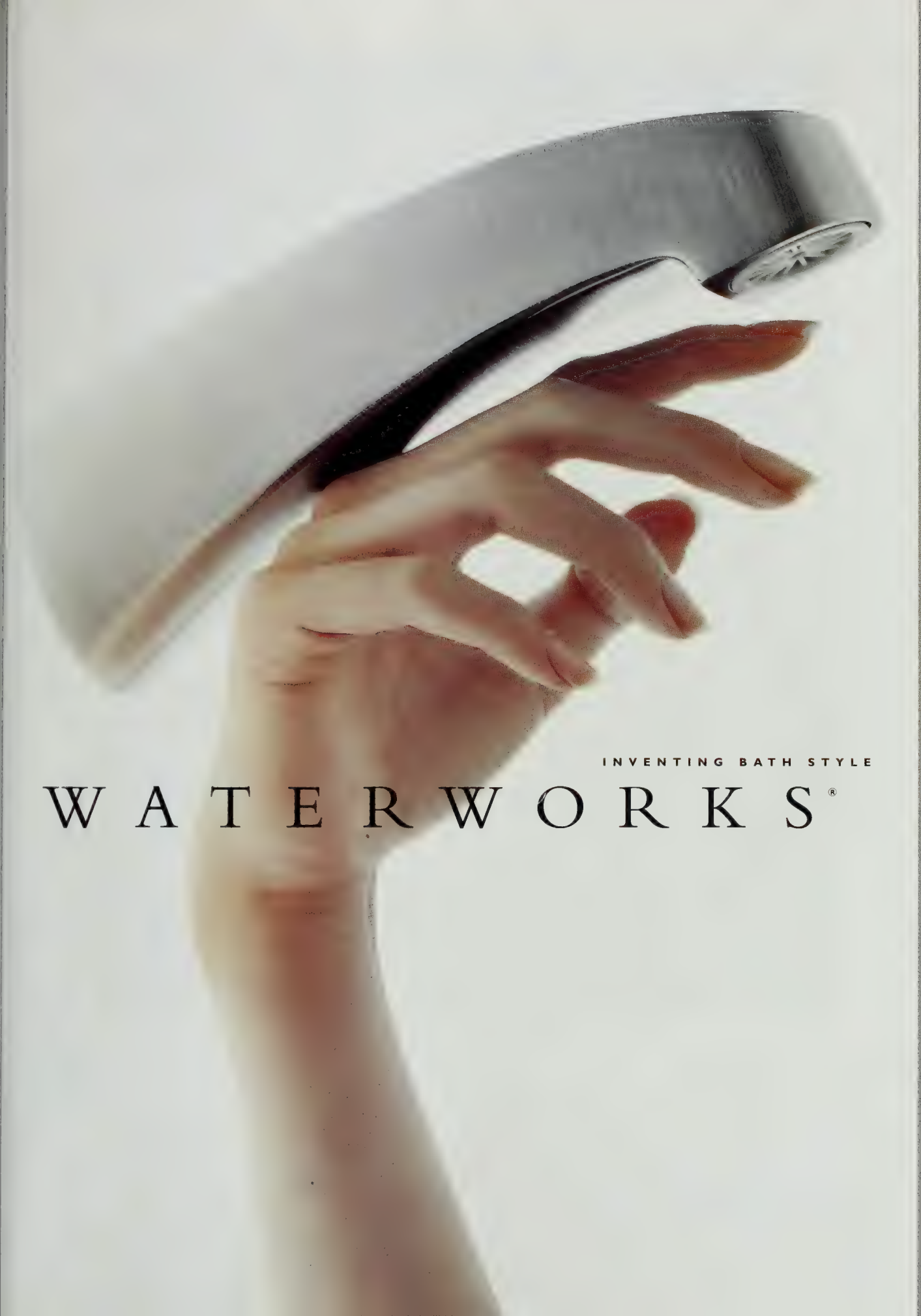
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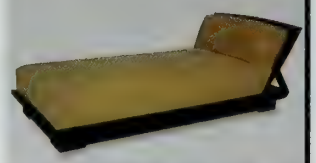
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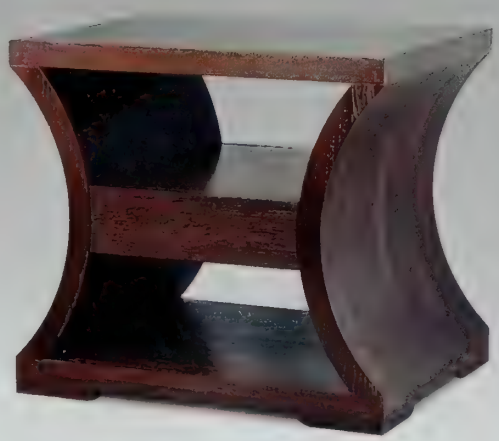
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LETTERS

"ENCOUNTERING NEPAL'S PATAN MUSEUM WAS AS WELCOME AS IT WAS UNEXPECTED."

Your magazine has been my favorite for several years. I thoroughly enjoyed the house designed by Gwathmey Siegel ("Malibu Modernism") in your November 2000 issue. My gratitude to you for a reliably high-quality publication.

CATE B. TRUMAN
VANCOUVER, B.C., CANADA

Thank you for opening the wrought iron gates of the Evelyn and Leonard Lauder residence in Florida ("Tropical Glamour for Palm Beach," November). My December 2000 issue just arrived, and I can't wait to see Robert Redford's fabulous penthouse. You offer wonderful armchair travels.

IVY KIR HUDSON
CAPITOLA, CALIFORNIA

While reading the article on Argentina's Alvear Palace Hotel (December), I was surprised by a statement made by Juan Pablo Molyneux that it is "the only hotel left from the days of Buenos Aires's good times." Perhaps Mr. Molyneux did not get a chance to know the Plaza Hotel in Buenos Aires? Completed in 1909, the Plaza is alive and well, and though run by an international chain, it still belongs to the family that constructed it.

CHRISTINA REESE
CARLSBAD, NEW MEXICO

The UXU Ranch (December) is a fine example of the beauty in contradiction. The thought of being surrounded by the majestic scenery of Wyoming while on a trail ride followed by a gourmet meal is simply too enticing—tell the ranch I'm on my way.

JOE PERKINS
MADISON, WISCONSIN

I am writing in regard to your beautiful magazine. It is fascinating to see the magnificent homes—you almost feel like you're right there.

NYLEEN LE DUC
WEST LEBANON, NEW HAMPSHIRE

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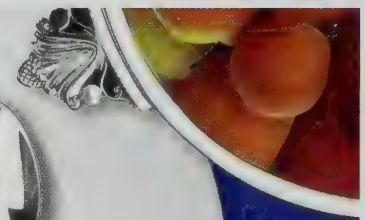
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Encountering Nepal's Patan Museum (AD Travels, December) was as welcome as it was unexpected. This gem of understated, sensitive restoration and architectural adaptation deserves to be widely known and is splendidly presented in your magazine. Its realization should be a model and an encouragement for Nepal in dealing with its rich historical resources. It is an essential stop for any visitor seeking brief respite from the vibrant chaos and cacophony so pervasive in Kathmandu.

PETER COXE
MARBLEHEAD, MASSACHUSETTS

As Joyce Carol Oates (Guest Speaker, December) takes us into her childhood and adult houses, I am reminded that our memories of home are shaped as much by the heights of the ceilings and the colors of the walls as they are by the events that happen between them.

BETTY BAILEY
NEW YORK, NEW YORK

The story about architect Sir Clough Williams-Ellis ("Gardens: A Lifelong Obsession in Wales," December) was enchanting. I'm glad that his descendants are maintaining his creations.

JOAN SPIRE
EUREKA, CALIFORNIA

It was exciting to see work from Canadian architect Arthur Erickson in your December issue ("Modern on Maui"). The materials of the house suit this volatile oceanside environment.

JASON MCMANUS
AUSTIN, TEXAS

Our government's work to restore the buildings that represent the United States overseas, as seen in the residence of the American ambassador in London ("Diplomatic Mission," December), deserves a round of applause.

HAROLD DIPRIMO
JACKSONVILLE, FLORIDA

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KENNETH NOLAND

Our Before & After issue is all about transformation, and it never fails to inspire reflections on the many transformations we've undergone ourselves. *Architectural Digest*, as you know it now, began three decades ago. It was founded in 1920, but for many years it was published irregularly—in black and white—and at one point it suspended publication for a few years. We started putting out six issues a year in 1971, and gradually the magazine established itself as a success; by the mid-1970s it had begun to attract a great deal of attention nationally and internationally. Circulation and advertising snowballed until *Architectural Digest* came to be regarded as the preeminent publication in its field. It has evolved substantially over the years, in terms of content, graphics and format. We've always believed in change. But we also know that magazines are like good friends: When they make sudden, dramatic changes, it can be unsettling. So whenever we feel that urge to transform ourselves, we take special care to preserve the things that don't need changing, the things our readers—whom we count as our good friends—have come to admire and appreciate over our long and happy relationship.

Paige Rense
Editor-in-Chief

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is currently writing *Class Act: The Life of Leland Hayward.*

Susan Cheever is an *Architectural Digest* contributing writer. Her memoir *Note Found in a Bottle* was published in 1999 by Simon & Schuster.

Gerald Clarke, who wrote *Capote*, is the author of *Get Happy*, a biography of Judy Garland, which was published by Random House last March.


KEN KIKUCHI

Michael Frank is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review* and *The New York Times.*


TIM STREET-PORTER

Peter Haldeman is a freelance writer based in Los Angeles. His work has appeared in the *Los Angeles Times*, *The New York Times* and *Travel & Leisure.*

Jonathan Kandell has written two books about Latin America, *Passage Through El Dorado* and *La Capital: The Biography of Mexico City.*

Mitchell Owens, an *Architectural Digest* contributing writer, is working on a biography of Pauline de Rothschild for Clarkson Potter.

Michael Peppiatt is writing a book about Alberto Giacometti. His previous biography, *Francis Bacon: Anatomy of an Enigma*, was published in 1997 by Farrar, Straus & Giroux.


COURTESY MILDRED F. SCHMERTZ

Mildred F. Schmertz, an architect and a journalist, is a former editor-in-chief of *Architectural Record.*

Nicholas Shrady lives in Barcelona. His book *Sacred Roads: Adventures from the Pilgrimage Trail* was published in 1999 by HarperCollins.


ANNIE KELLY

Tim Street-Porter is an *Architectural Digest* contributing photographer who is based in Los Angeles. His book *Tropical Houses* was published by Clarkson Potter last November.

Annette Tapert, the author of *The Power of Glamour*, is an *Architectural Digest* contributing writer.

Nicholas von Hoffman is an *Architectural Digest* contributing writer. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn.*

Michael Webb, an *Architectural Digest* contributing writer, is the author of 17 books. *Modernism Reborn* and *Beach Houses* will be published later this year.



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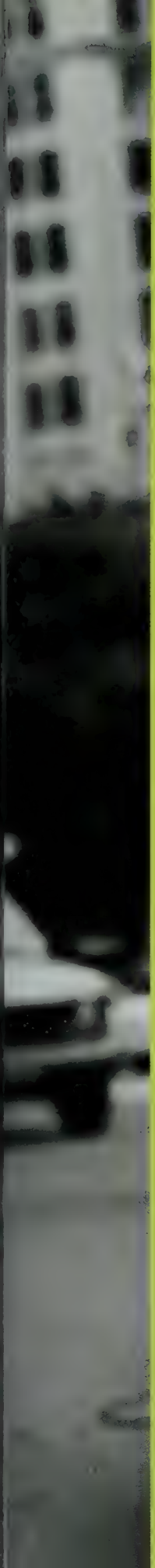
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RIVIERA STYLE IN NEW YORK

As an architect, I don't always do the decorating on my projects," says **Joan Krevlin**, of BKS/K. "But I do look for select pieces whenever a client and I share a similar sensibility, and **Guéridon** offers modern designs that invite the user to inhabit both the furniture and the space around it."

Owners Alfonso Muñoz and Jean-Philippe Mathieu, whose first purchase together was a 1950s *nuage* bookshelf by Jean Prouvé and Charlotte Perriand, opened Guéridon five years ago with the aim of combining the relaxed style of the Côte d'Azur with the sophistication of Paris. Krevlin (right, holding a pavé-motif pitcher by Roger Capron) is a fan of the Manhattan shop, which specializes in midcentury items by designers who lived and worked along the French Riviera.

"Our pieces are casually elegant and have an occasional touch of whimsy and humor," Muñoz says. "Many great designers of the 20th century have ties to the Riviera. Some names, of course, such as Capron, stand out more than others because they've truly catered to the region." Guéridon also carries furniture by Pierre Guariche, Michel Buffet, Eero Aarnio, Boris Lacroix, Joseph-André Motte, Marco Zanuso, Osvaldo Borsani and Pierre Paulin. Highlights include an Aarnio sofa, a 1970 Roche-Bobois chair and a Planète table from Capron's Green series. The shop also does some custom work. Guéridon, 359 Lafayette St., New York, NY 10012; 212/677-7740.



PHOTOGRAPHY FELICIANO





A 1970 Roche-Bobois chair and a Capron table, left, at Guéridon

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PHOTOGRAPHY: JOHN LEI





At Scott Snyder, a Regency-style desk, above, and a carved mahogany chair, right

CLASSIC CRAFTSMANSHIP

Since I've always admired fine English furniture, it was no surprise that, when I found myself in Buenos Aires, the quality of classical reproductions there piqued my interest," says **Scott Snyder**, who has introduced a line of furniture from the Francisco Mendizabal workshop in Argentina, which includes some of his own designs. "In this age of machine-made products, artistic craftsmanship is refreshing," he says.

The collection emphasizes George III—including some chinoiserie pieces—Adam and Regency reproductions. Snyder (above left, with an étagère) uses such woods as jacaranda, rosewood and mahogany. "These craftsmen know how to deal with rich woods," he says. "The freedom to accommodate a particular design need is an advantage." Scott Snyder, 12 E. 80th St., New York, NY 10021; 212/288-1511.

ANTIQUE TREASURES

In what **Christie's London** is hailing as "the largest single-owner collection of carpets, rugs and tapestries ever seen at auction," 133 pieces from Milan-based dealer **Davide Halevim**'s inventory are offered. The sale, which is estimated to generate nearly six million dollars, takes place February 14 and features pieces from the 15th to the 18th centuries, including a 17th-century Polonaise Safavid carpet that was once part of the Baron Edmond de Rothschild collection, a 15th-century Mamluk carpet from lower Egypt, a *chintamani* prayer rug from west Anatolia and a millefleur tapestry believed to have been made in Tournai in the late 15th century.



"I'm fascinated by the history behind every piece," Halevim says. "I consider them not as decorative objects but as true works of art." Christie's London, 8 King St., London SW1Y 6QT; 44-20-7389-2664.

Davide Halevim's millefleur tapestry at Christie's London

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MOUNTED MASTERPIECES

Gallery owner Aarne Anton has made a name for himself selling American folk art for the past 20 years, but his skills as a custom mounter are, according to **Marc Charbonnet**, a valuable untapped resource.

"I've seen all kinds of work in this field, and Aarne's is the finest," says Charbonnet (above, with some mounted wood and metal folk art pieces). "He can take an antique Japanese suit of armor or a vintage baseball catcher's uniform and mount them so that they're not only standing but standing in action, with rhythm and movement."



Anton's Manhattan space, **American Primitive**, has both a gallery and an extensive mounting workshop. Charbonnet recently brought in a small Roman head (left) that he found years ago in Europe, which Anton had mounted onto a stepped base.

"Quite often bases become as important in scale as the items they're holding," explains Charbonnet. "But I didn't know whether the piece of sculpture was going on a Biedermeier table or on a Ruhlmann commode. Aarne's mounts allow the objects to come through without any competition or additional decorative elements." American Primitive, 594 Broadway, New York, NY 10012; 212/966-1530.

PUBLIC EYE ON BURRA

For this year's **Spring Olympia Fine Art & Antiques Fair** in London, which takes place February 27 to March 4, art curator Angus Stewart has assembled a loan exhibition of the works of **Edward Burra**, long considered to be the most important British watercolorist since Turner, Stewart says.

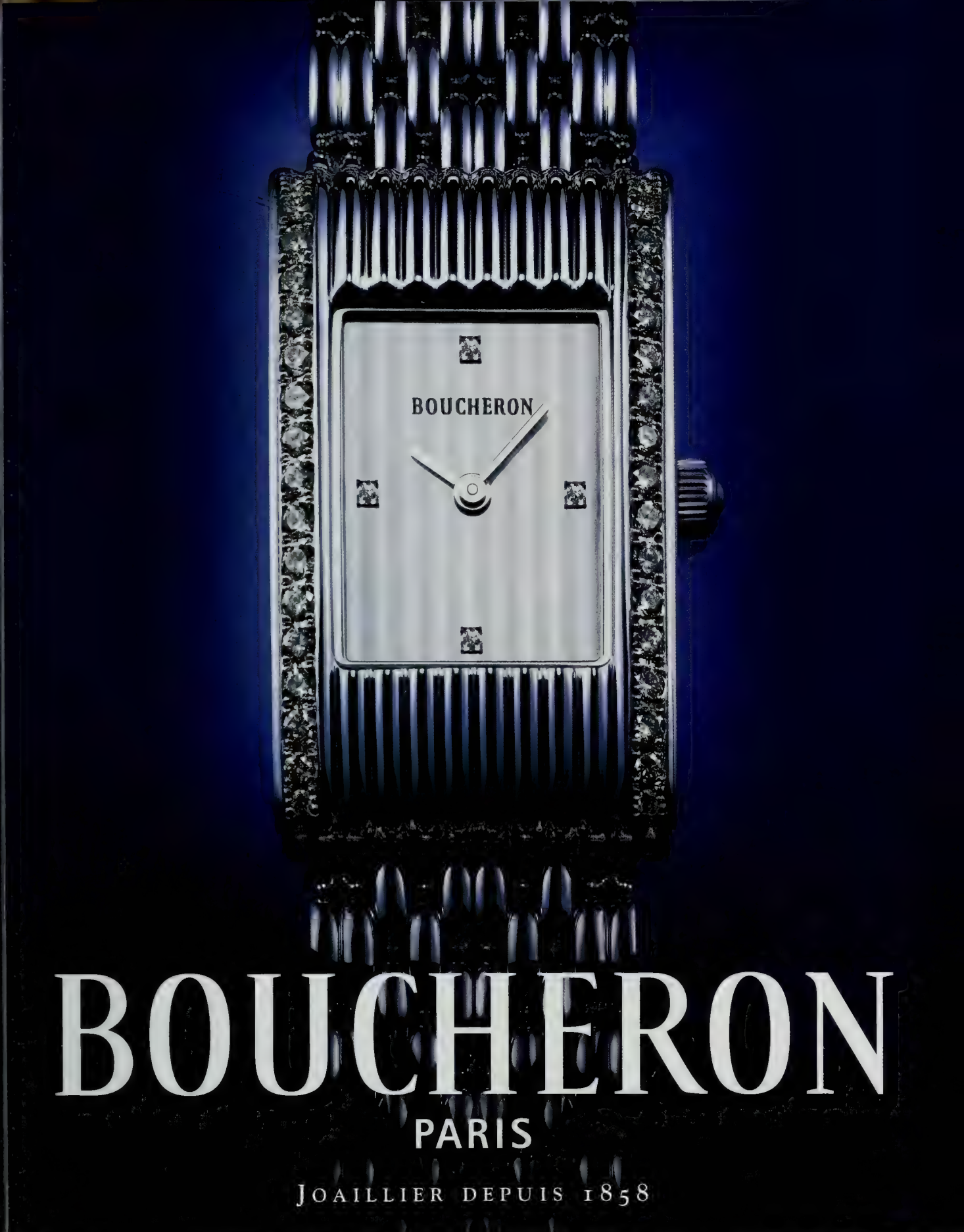
"Burra is one of the great original figures in British 20th-century painting," he notes. The show marks the first significant public gathering of Burra's works in 15 years. Many of the paintings come from private collections and are otherwise inaccessible to the public. In addition, a selection of drawings and other works on paper is displayed. Spring Olympia Fine Art & Antiques Fair, National Hall, Olympia Exhibition Centre, Hammersmith Rd., London W14; 44-20-7370-8188.



COURTESY EDWARD BURRA ESTATE

Edward Burra's *Owl and Quinces*, 1955–57, at the Spring Olympia Fine Art & Antiques Fair

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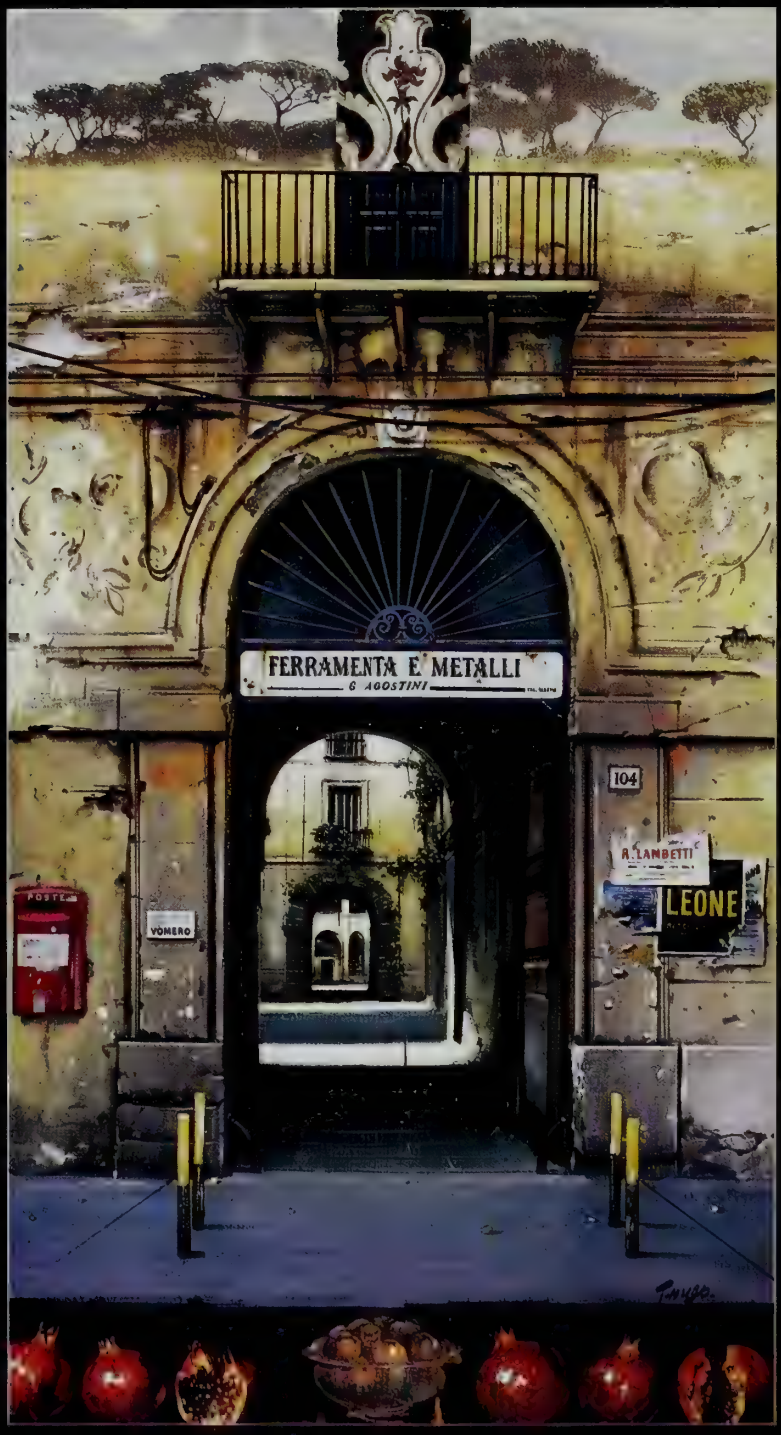
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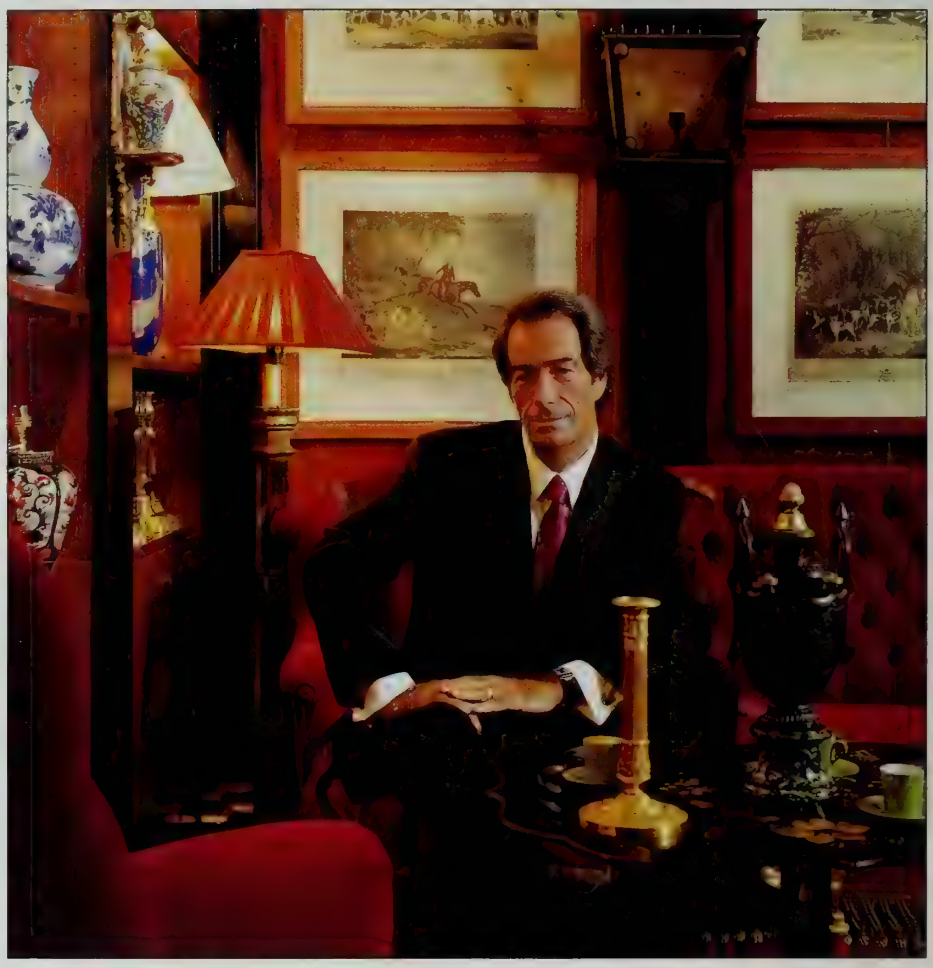


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SERGE ROBIN'S CITY OF LIGHT

Scène Antique Galerie sells a variety of objects—from antiques to Art Déco pieces—many of which they make into lighting," **Serge Robin** (right) says of the Paris shop. "I recently bought some 18th-century andirons mounted as table lamps." Other pieces include a Directoire miniature mahogany temple and a pair of late-18th-century putto lamps with Turkish marble bases (below). Aurore Berreri, who runs the gallery with her sister, Véronique, oversees the atelier, where the parts are all handmade. Scène Antique Galerie, 2 place du Palais-Royal, 75001 Paris; 33-1-42-97-44-66.





PHOTOGRAPHY VINCENT THIBERT

THE NEW FACE OF FRANCK LAIGNEAU



PHOTOGRAPHY COURTESY GALERIE FRANCK LAIGNEAU

A Gothic Revival cabinet, right, and a Louis Majorelle table at Galerie Franck Laigneau

Paris gallery owner **Franck Laigneau** recently moved his two-year-old business to a larger and more visible space on the rue de Miromesnil. Laigneau, whose clients include **Jacques Grange**, **François-Joseph Graf** and Susan Gutfreund, is known for his diverse selection of mid-19th- through early-20th-century designs, as well as for his Japanism pieces. A large Gothic Revival cabinet, for example, shares space with a ca. 1900 marquetry table by Louis Majorelle.

"The new gallery is a balance between small objects and monumental furniture," Laigneau explains. Galerie Franck Laigneau, 8 rue de Miromesnil, 75008 Paris; 33-1-47-42-35-12.



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My partner and I were struck by the frustration of Georg Jensen collectors, who were finding it very difficult to locate some of the most sought-after designs," says London shop owner Alastair Crawford. "So in 1996 we decided to focus our efforts on finding vintage Jensen patterns to meet their needs."

Crawford and his partner, Michael James, have since accumulated a 50,000-piece inventory of Jensen jewelry, flatware and hollowware. **Matthew White** (right, with a set of ca. 1950 Jensen Caravel flatware designed by Henning Koppel) has long been a fan of their two-story gallery, the **Silver Fund**.



PHOTOGRAPHY JONATHAN PILKINGTON

"The diversity of Jensen's designs is fascinating to me," White says. "They're elegant and sophisticated but always simple. He created sleek, mid-century shapes and wonderfully organic items with patterns that work well in the city or the country. And the Silver Fund really has the best of the best." Popular Jensen designs range from a ca. 1928 cocktail shaker by Johan Rhode and a ca. 1918 grape compote (left) to a ca. 1920 two-arm candelabrum (below). The Silver Fund, 40 Bury St., London SW1Y 6AU; 44-20-7839-7664.





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SAN FRANCISCO FABRIC FAIR

"She has a very unusual selection," **Mark Enos** says of San Francisco shop owner Kathleen Taylor. "They're not your typical French or Belgian pictorial tapestries. They're often ethnic and obscure." Enos recently purchased a pair of 17th-century grotesque-style linen pieces. Taylor, who expanded her shop, the **Lotus Collection**, last fall, has added brightly colored designs to her line of decorative pillows. Taylor uses such antique fabrics as an 18th-century Chinese voided silk velvet, a 19th-century sample from Lyons and an 18th-century Italian silk-floss embroidery. The Lotus Collection, 445 Jackson St., San Francisco, CA 94111; 415/398-8115.



MARK DARLEY

Left, new pillows from the Lotus Collection, featuring antique fabrics in lively colors

A LONDON MAINSTAY

"We've made an effort to move away from the stuffy, dark gallery atmosphere that many clients find intimidating," explains **Robert Bowman**, whose airy London space sells 19th- and 20th-century sculpture and is a favorite destination for Washington, D.C.–based architect **Anthony Barnes**.

"Robert Bowman Limited is a premier source for sculpture of impeccable pedigree," Barnes says. "It's the first place we turn to when our projects call for quality pieces." Bowman's inventory includes Rodin's *Vases of the Titans* and a bronze horse by Degas (right). Other sculptors he represents are Alfred Dubucand, Paul Cornet, Herbert Ward, Pierre-Jules Mène, A. E. Carrier-Belleuse, John Bell and Robert Tait McKenzie.

Bowman spent 15 years with Sotheby's London and was head of the specialty sculpture division for Sotheby's worldwide. He runs the gallery with his wife, Michele, who also deals in works on paper. Bowman adds, "recent acquisitions reflect the gallery's increasing interest in modern sculpture." Robert Bowman Limited, 8 Duke St., London SW1Y 6BN; 44-20-7839-3100. □



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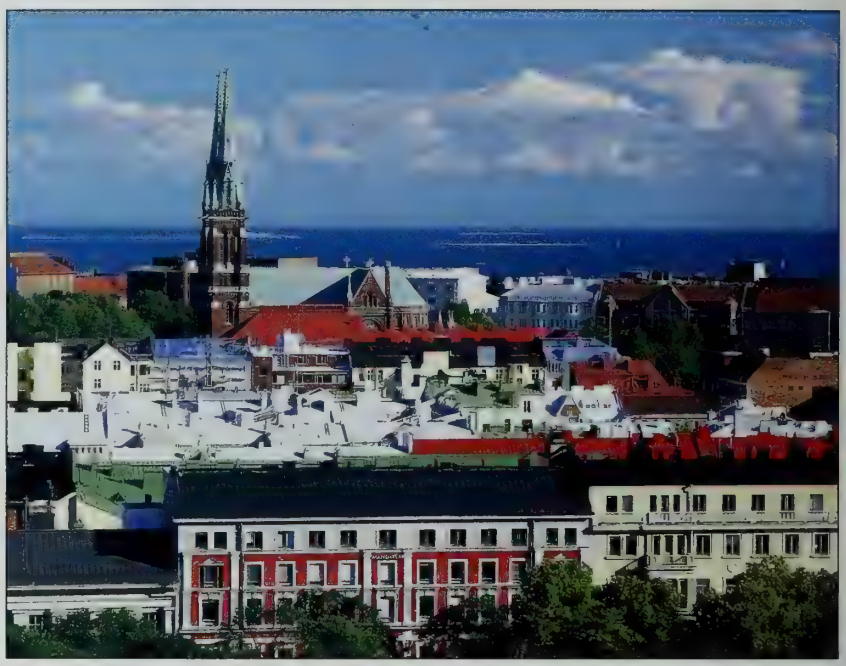
THE FINNISH LINE

ARCHITECT SETH STEIN'S BEST SOURCES IN HELSINKI

Text by Jonathan Kandell/Photography by Alec Marshall

LONDON-BASED ARCHITECT and designer Seth Stein used to consider Finland to be on the cultural margins of Europe and beyond the geographic boundaries of his professional life. Then a Finnish investment banker living in London asked him to build her a summer house on a twelve-acre island she had bought in the archipelago west of Helsinki, Finland's capital.







English architect Seth Stein scouted out shops in Helsinki, Finland (above), while building a house on a Finnish island. ABOVE LEFT: Alvar Aalto co-founded Artek in 1935. LEFT: Stein at Artek. The chairs are by Arne Jacobsen.

The architect designed a structure of timber and glass, entirely powered by photovoltaic panels, that combined a Finnish love of natural elements with an uncluttered modernist style. For the interiors, the client wanted both traditional Finnish furnishings and contemporary objects from Helsinki studios. So Stein devoted his most recent trip to Helsinki to visiting the artisans, designers and antiques dealers whose

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THE FINNISH LINE

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works would be most suitable for his client's new house.

Just across the gardenlike esplanade from Stein's lodgings, the Hotel Kämp—a nineteenth-century hotel that was a watering hole for intellectuals in the early twentieth century—is Artek. Cofounded by the legendary Finnish architect Alvar Aalto in 1935, "it's still the place to go for anything made by Aalto—furniture, vases, tableware," says Stein. "But it's also filtering in more contemporary designers." He is intrigued by a set of brightly colored chairs by the Danish designer Arne Jacobsen. Behind them is a wall the young Finnish designer Karin Widnäs has covered with her pale-hued ceramic tiles, each with a corner curling up to create a surprising three-dimensional effect.

BELOW: Antik Lindberg has late-18th-century through mid-19th-century pieces from Sweden and Finland. BOTTOM: Stein and owner Monica Lindberg in the gallery.







ABOVE: Hotel Kämp, frequented by Jean Sibelius in the early 20th century, serves as Stein's Helsinki base.

Because Helsinki is such a compact city, with only about five hundred thousand inhabitants, Stein can reach most of his appointments on foot. He walks ten blocks to Antik Lindberg, which is on a small, leafy square surrounded by century-old buildings with limestone walls and copper roofs. It specializes in

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BELOW: The Gustavian pieces at Antik Lindberg, such as the cupboard and table, "have sinuous forms and muted colors that combine well with contemporary interiors."

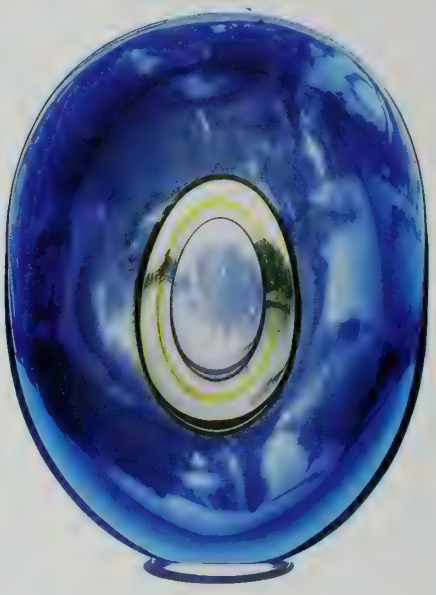



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THE FINNISH LINE



"Timo Sarpaneva's pieces have the deep, mysterious colors of Finland's lagoons and night and fog."



FAR LEFT: Stein with works by Timo Sarpaneva, "one of Finland's most famous glass designers." LEFT: A sculpture "captures the fluid lines and transparency of water."

BELOW: For 18th-century antiques from the Baltic region, Stein visits Galerie Donner. He and proprietor Arthur Aminoff admire an 18th-century pewter wine flask.

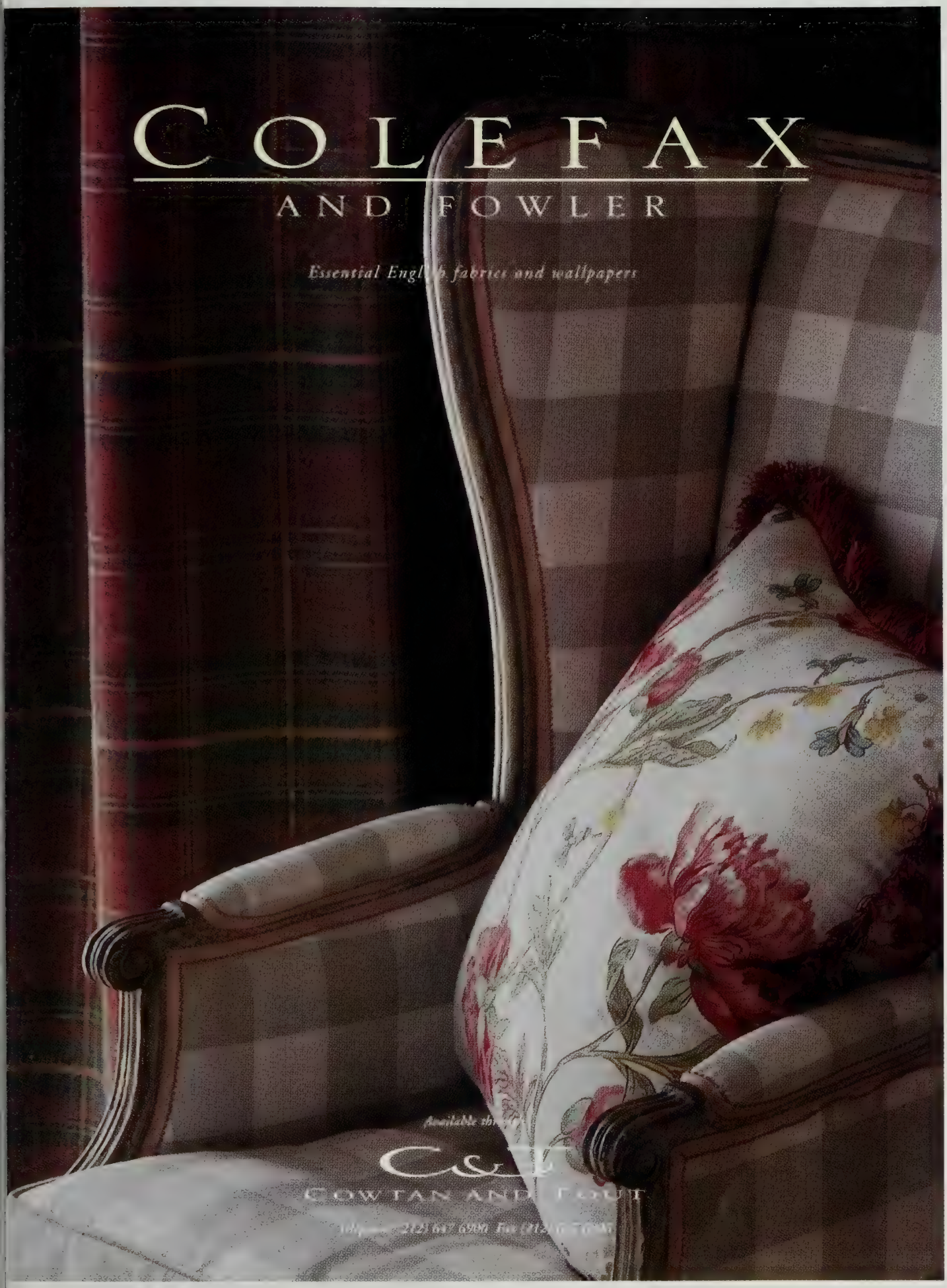
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furniture—breakfronts, side tables, armchairs—and decorative objects, with an emphasis on pewterware from the late eighteenth and early nineteenth centuries, an era when Sweden ruled Finland and the Gustavian style prevailed. "What I find so attractive about Gustavian furniture is the fluid lines that suggest the Baroque but without its ornamentation," says Stein. "These pieces work very well alongside contemporary architecture and design."

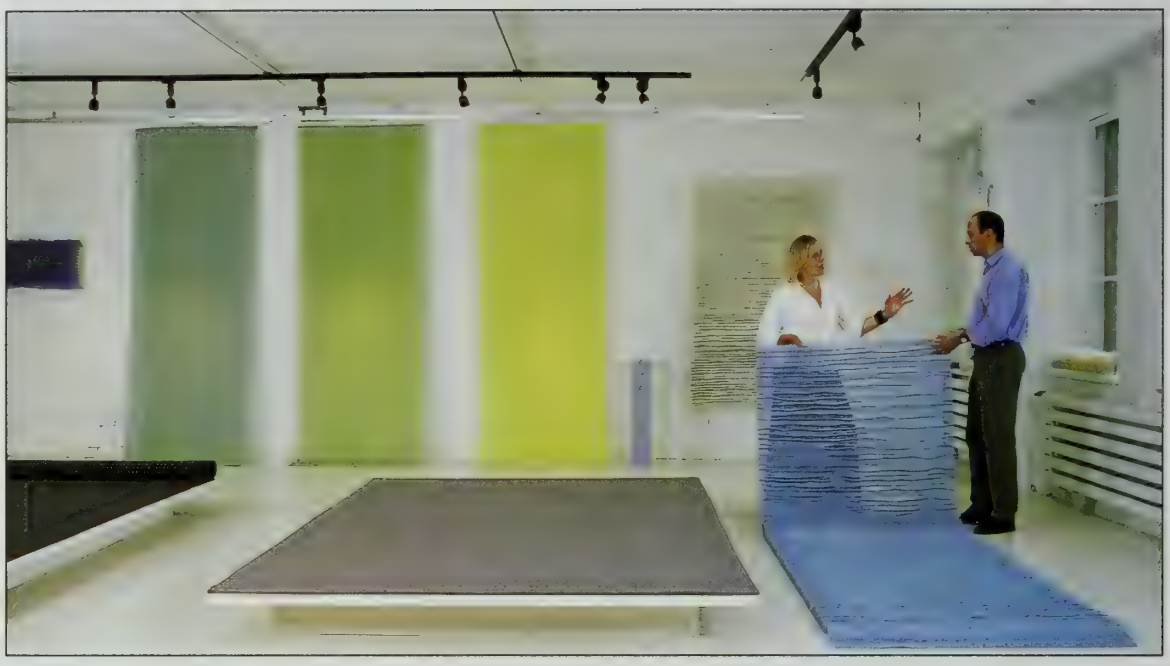
Nothing could be more contemporary than the work at Stein's next destination, the gallery of Timo Sarpaneva, a glass sculptor of international renown. At the gallery, located in the lushly landscaped foreign embassy district overlooking the harbor, are the artist's most recent works—translucent oval sculptures about eighteen inches high. Sarpaneva, who has spent a half century as a glassmaker, explains that his latest pieces achieve a technical breakthrough by trapping layers of air without any telltale surface bubbles. Between the layers are rings of cobalt blue and misty amber. "Timo cites the sixty thousand lakes of Finland and the archipelago that follows the coastline as the main influences on his work," Stein says. "These pieces have the deep, mysterious colors of Finland's la-

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THE FINNISH LINE



Woodnotes owner Ritva Puotila designs wall hangings and screens from paper-based textiles. "Her pieces are tactile, and they allow light to filter through them."

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goons and night and fog."

The pendulum swings back to the eighteenth century at Galerie Donner, which focuses on Baltic furniture from the 1700s. Fittingly, it is located in a seaside neighborhood once favored by wealthy merchants from St. Petersburg. The owner, Arthur Aminoff, shows Stein chests, desks and tables that were made in Sweden, Finland and northern Germany, as well as Russia. "They're gracefully simple, with curvaceous lines that almost have a modern look," says Stein. "And I love the sea-gray Nordic color on many of them." Aminoff suggests a rule of thumb in determining their provenance: "The better the quality, the more likely the object was made in Stockholm or St. Petersburg rather than in Helsinki."

At Stein's next stop, a sprawling loft called Woodnotes, the work is of the highest quality—and all of it done in Helsinki. Ritva Puotila, who owns the shop with her husband, Mikko, has designed tatami-like mats, bristly wall hangings and translucent screens as well as sofas and pillows, "all woven from wood and paper fibers using a technique that is uniquely her own," Stein says. Even before he steps into the gallery, he is impressed with the setting, a former cable

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"Fiskars's influence is international," Stein says of the artisans' village west of Helsinki. ABOVE: He and administrator Barbro Kulvik discuss furniture designed on-site.

ABOVE RIGHT: Stein stands before an experimental wood panel. RIGHT: Though many of the studios are in industrial buildings, an old mill houses exhibition spaces.



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factory on the outskirts of Helsinki that reminds him of New York's Tribeca district. Ritva Puotila's pieces "fit in perfectly with my client's house, because they're woven from natural fibers," he says. "We're going to buy some room dividers and use them like Japanese sliding panels."

Puotila spent decades designing linen and silk textiles in Europe and Asia. "But I always loved paper fabric," she says. "In Finland it was used during World War II, when there were shortages of textiles. I remember curtains, shoes and in particular my schoolbag being made of paper fiber." The couple moved to their current premises eleven years ago because, as Mikko Puotila explains, "the factory was an inspiring place for a design company like ours." "We spin our own fabrics," Ritva Puotila says. "And as far as I know, we have the only such mill in Europe."

The following day Stein drives an hour west from Helsinki to visit Fiskars, a cooperative of one hundred artisans and designers, who work and live in an ironworks complex set amid hills and forests. The co-op was founded in 1996, but it gathered a stellar group of artists, ceramists, graphic designers, woodworkers, sculptors and architects in such a short time that even Finns were taken by surprise. "By visiting Fiskars," Stein notes, "in one day you can have a broad vision of what is happening in this country in all sorts of design fields." He is especially intrigued by a process whereby pine panels are baked to give them a dark-hardwood look, then hollowed out in spots to expose the underlying white ring patterns. "I've never seen anything like it before," he says.

Seth Stein, who also has projects in South Africa, Vincenza and Geneva, is interested in "cross-cultural filtration." "I've already started using pieces from Finland in other jobs." And now that he has worked in this "exotic, exciting and closed culture," he says, he would be even more inclined to accept another commission there. But in summer—"This isn't a place you would want to visit in winter." □


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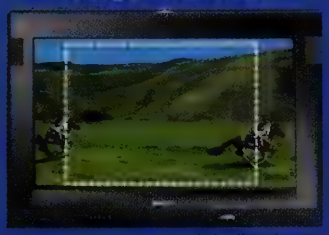

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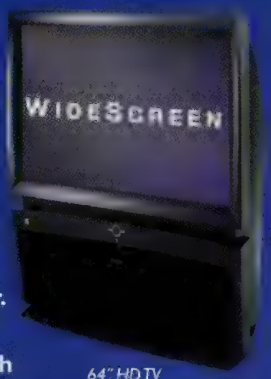
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MONTCLAIR METAMORPHOSIS

AN ADDITION REANIMATES A COLONIAL REVIVAL HOUSE IN NEW JERSEY

Text by Mildred F. Schmertz/Before Photography by Edward J. North/After Photography by Matt Wargo



"It was not love at first sight," says the husband. "In fact, we had seen a listing for what was to become our house and drove by it several times. We knew it occupied a two-acre corner lot and had a swimming pool and tennis court, but from the street it looked tired."

The couple had been looking for property in Montclair, New Jersey, where they already had a smaller house, and found they were attracted to a neighborhood of pre–World War I mansions done in a variety of styles. Lots there are two acres or more and are distinguished by magnificent trees, including great white pines dating from the Colonial period.

After months of unsuccessful house hunting, the couple passed by it again and decided to have a look. Their tour was underwhelming, taking them through the unremarkable 1880s Colonial Revival house and its 1920s Dutch Revival addition out to the pool, built in the 1970s and bordered by

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Above: For an 1880s New Jersey residence, architect Alexander Gorlin created a new entrance, garage and guest quarters, all distinguished by gridded windows.

Right: Inserted into what had been a breezeway (left) on the street side of the 1920s Dutch Revival addition, an entrance gallery joins the new and old wings.


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MONTCLAIR METAMORPHOSIS

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low brick walls and gates. Beyond it, to the east, however, was a surprise: There lay an Italianate garden begun in the 1920s, with a deep lawn, flowering shrubs, a grape arbor, a small vineyard, a gazebo and splendid ancient trees. "My wife and I were amazed by its beauty," the husband recalls. "We wanted that landscape. It was as though the house didn't exist."

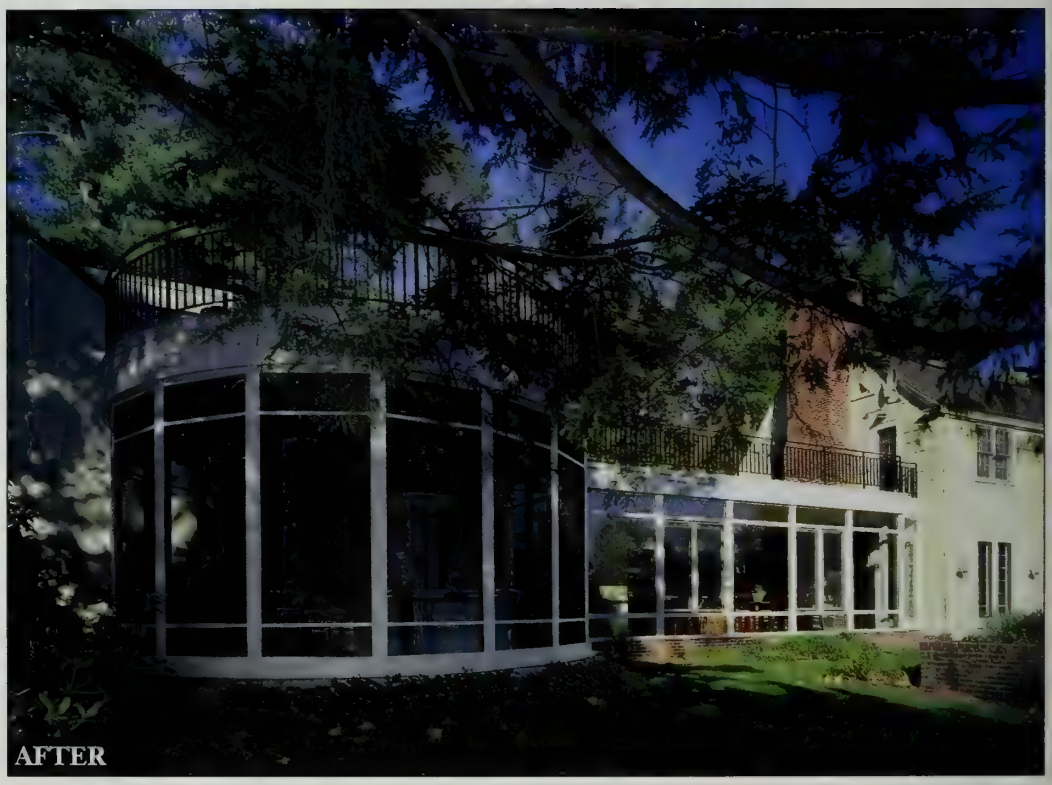
But the house did exist, and it needed work. The couple were now faced with reinventing a house that did not suit them and their two daughters or, for that matter, their lifestyle. Deciding to buy, repair, remodel and perhaps even enlarge a residence is not often easy. Choices that turn out to have been wise, intelligent and beautiful tend to be far from obvious at the time of sale. For help and expertise, the couple turned to New York City architect Alexander Gorlin.

Gorlin was quick to note the primary strengths of the house while making straightforward alterations to it. The original house and the later extension had each been well designed for its day. In addition, the first-floor rooms of the former, including a dining room, a television room and a little library, are carefully fitted with fireplaces, mantels and simple moldings. Although they are all too confined and formal for the family's relaxed way of living,

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LEFT AND BELOW: The clients hoped the wing would appear dramatic from the garden. "It works by complementing as well as contrasting with the rest of the house," says Gorlin.





The couple were faced with reinventing a house that did not suit them.



FAR LEFT AND LEFT: The mahogany posts of the asymmetrical screen porch frame the garden view without interfering with it. Llewellyn Sinkler designed the interiors.



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MONTCLAIR METAMORPHOSIS







ABOVE LEFT AND ABOVE: "Reinforcing the residence's Colonial influences, the kitchen is a reinterpretation of the hearth as center of the house," says Gorlin (left).

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these spaces are now used for smaller get-togethers. In the formerly unimposing central hall, Gorlin replaced a wood staircase with a graceful curving Colonial-style stair that leads to comfortably sized bedrooms on the second floor. "It had been a plain-Jane straight-run stair," he notes. "I made it look like what should have been there."

The extension, originally designed as a large living room with a massive fireplace on the south wall, maintains this function in the renovation. Above it, the spacious master bedroom fills nearly the entire second story beneath the Dutch gambrel roof. It has a newly added bath and roomy closets. The final modifications to this segment were to the pool façade. The small windows on both floors did not take advantage of the pool and garden view. Gorlin replaced them with four sets of French doors on the first floor and larger windows in the bedroom upstairs.

At the beginning, the couple expected to make only these relatively simple and necessary changes and to remodel the old kitchen—a small, cramped space on the garden side, its view blocked by a separate garage and guesthouse. But once the work was under way, they were inspired instead to downgrade this room to a storage area and to create a new and immense state-of-the-art kitchen. Gorlin explains: "I attached the kitchen to the living room in order to shift the center of the house southward to a new, linear wing." The wing includes a three-car garage with a guest pavilion and deck above, an oval porch projecting east

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RIGHT AND FAR RIGHT: In the master bedroom, Gorlin expanded some windows and replaced others with doors that lead to the deck connecting to the guest quarters.



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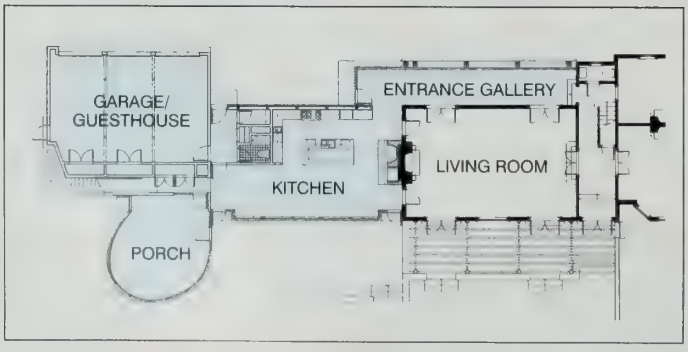
into the garden, and the entrance gallery on the street side to the west. The latter connects the old and new sections of the house by means of a glass-enclosed corridor in a former breezeway of the 1920s extension.

As for the new kitchen, it is precisely as wide and as long as the old living room,


BEFORE


IN PROGRESS


AFTER



COURTESY ALEXANDER GORLIN ARCHITECT

TOP LEFT: The wing's site. TOP AND ABOVE: "The guesthouse sits on the garage as a Cubist still life," explains Gorlin. LEFT: The plan shows the addition as "a garden pavilion."

with its own fireplace on the opposite side of the rebuilt chimney. It is the heart of the house now and functions as the center of the family's life. They cook, eat and informally entertain there most of the time. Adjoining the kitchen's glass façade is the oval screen porch. Together they offer an uninterrupted view of the pool and landscape. "This is a house waiting for a party," says Gorlin. "And I think for people in suburbia this is an incredible kitchen—you feel you're outside. Everything is big—it's airy and has a huge fireplace; there's lots of light through the windows and the skylight over the worktable; it's big enough to be used as the wife's office and spacious enough to have a number of friends over for a cooking demonstration."

For all the interiors, old and new, the couple were quite sure of the style they wanted, and it wasn't contemporary. Because of the grand size of the old living room and the new kitchen and porch, interior designer Llewellyn Sinkler looked for strong, massive furniture that could hold the scale of the rooms and create an even flow of traditional style throughout the house. Many of the pieces she chose are

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C&T
COWTAN AND TOUT

MONTCLAIR METAMORPHOSIS

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nineteenth-century American and European. Sinkler and the wife scouted out furniture, fabrics and accessories, bringing final selections to the house for the husband's approval.

Although tradition prevailed in matters of décor, and also in Gorlin's respectful renovations to the Colonial and Dutch Revival sections, the exterior of the addition is essentially modernist, though somewhat modified in response to the couple's conservatism. The architect, who was a classicist before he became a modernist, decided against an addition with overt classical references to the old façades, believing that if it were stylistically similar, the house would appear too long. The owners wanted the wing to defer to the earlier-built sections of the residence on the street side, but they were hoping for something fresh and exciting as seen from the garden. "This would have been difficult to do," remembers Gorlin, "so I suggested making it a modernist addition, back to front, and my clients agreed."

Left to his own devices, Gorlin would have made the difference in style more explicit through a contrast in color and by using a distinguishing material such as stucco for the garage, instead of restricting its use to the guest pavilion. The husband, however, preferred that the garage be shingled to match the existing cladding and the ensemble painted pale yellow with white trim. Likewise, the kitchen's glass façade was determined by the owners' wish to use wood framing and stock glass sizes. Had it won out, Gorlin's modernist aesthetic—best known in the house he built for himself in Seaside, Florida—would have produced a Miesian expanse of glass, punctuated by the slimmest of steel mullions. "It was to have been the Barcelona pavilion of kitchens overlooking the entire landscape," says Alexander Gorlin, but architects rarely have the final say. "I think Alex wanted the contemporary wing to be more textbook contemporary," notes the husband. "But my wife and I weren't creating a monument or something for the architect's portfolio, so there was give and take. We wanted softer, more natural materials." And so it was built. □

The architect decided against an addition with overt classical references to the old façades, believing that the house would appear too long.



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FIJI'S WAKAYA CLUB
CREATING AN OASIS IN THE SOUTH PACIFIC

Text by Peter Haldeman/Photography by Erhard Pfeiffer



The deck of Vale O, the residence of David and Jill Gilmour, overlooks the Koro Sea in Fiji. With nine other cottages, it makes up the couple's Wakaya Club resort.

WHERE THOSE WHO have it all go to get away from it all," reads the brochure of the Wakaya Club, a ten-year-old resort in the Fiji Islands. A glance through the club's guest book is adequate proof: "The perfect place to begin married life," pronounces actor Patrick Stewart. "I feel like I've landed on Fantasy Island," claims another guest. The only things missing from the brochure's images of pearly beaches, towering coconut palms and beaming islanders are the white-clad shapes of Mr. Roarke and Tattoo. In fact, the pair in charge are David Gilmour, a Canadian entrepreneur and citizen of the world, and his New Zealand–born wife, Jill.

"With a partner, I founded the Southern Pacific Hotel Corporation in the sixties," David Gilmour says, explaining the genesis of the resort. "We ended up having more than fifty hotels throughout the South Pacific and Australia and New Zealand. I just found the Fiji Islands so enjoyable. I loved that they were remote and that the cultural aspects hadn't changed. As I traveled in my career—and I traveled five million miles—all the places that I loved, in France and Spain and Mexico and Hawaii, invariably changed. They were polluted by their own success."

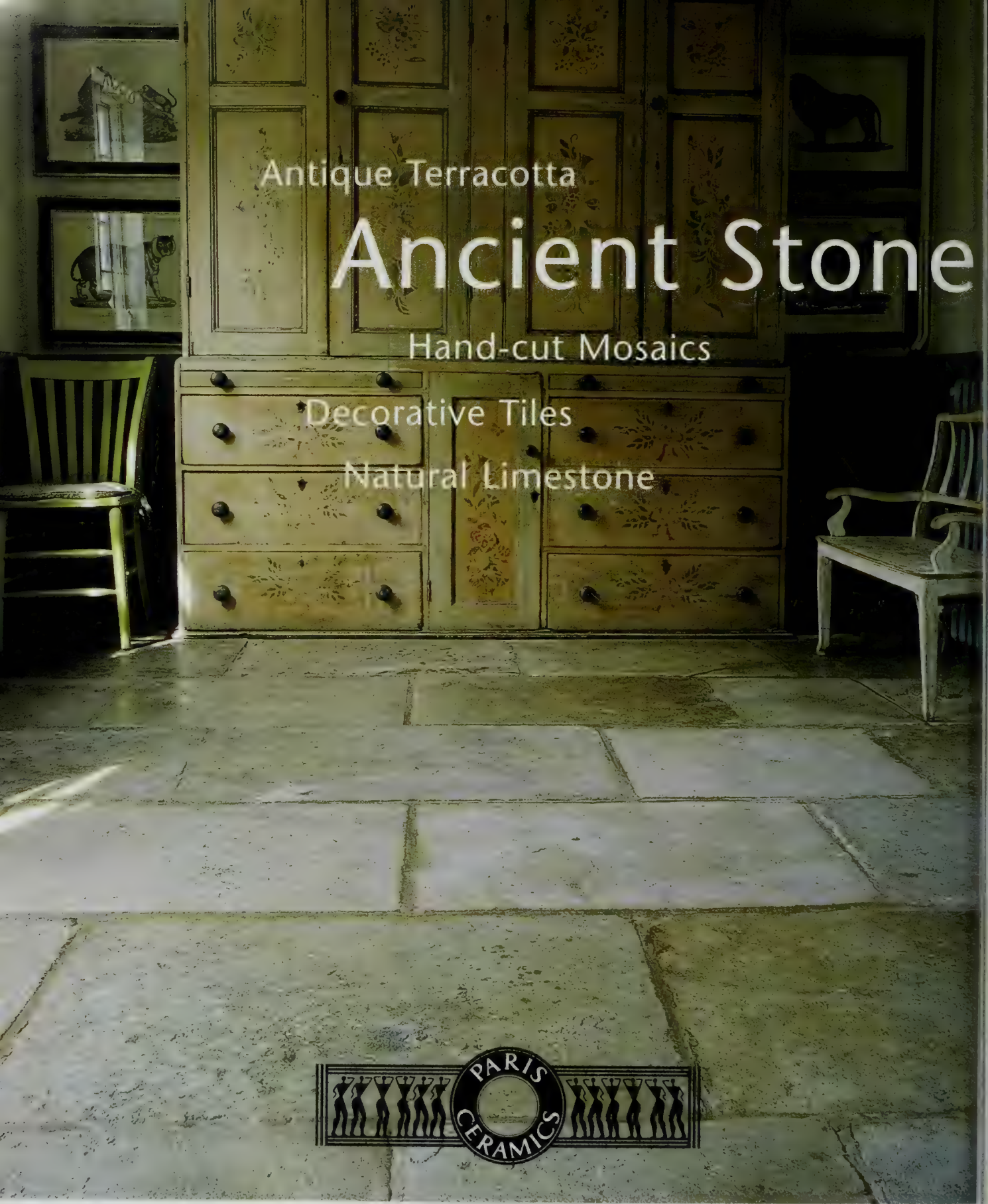
Wakaya, a snail-shaped island a quarter the size of Manhattan, was particularly pristine when, in 1971, David Gilmour first glimpsed it from a helicopter window. "It was deserted, uninhabited for a hundred and fifty years except for a little copra plantation," recalls his wife. Gilmour's corporation bought

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FIJI'S WAKAYA CLUB

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Wakaya, and he and his wife spent the next two decades developing an infrastructure for the island—an airstrip, twenty miles of roads and a village for resident employees. They also devised their personal sanctuary: a 12,000-square-foot compound high atop a knoll that they named Vale O, Fijian for "house close to heaven."

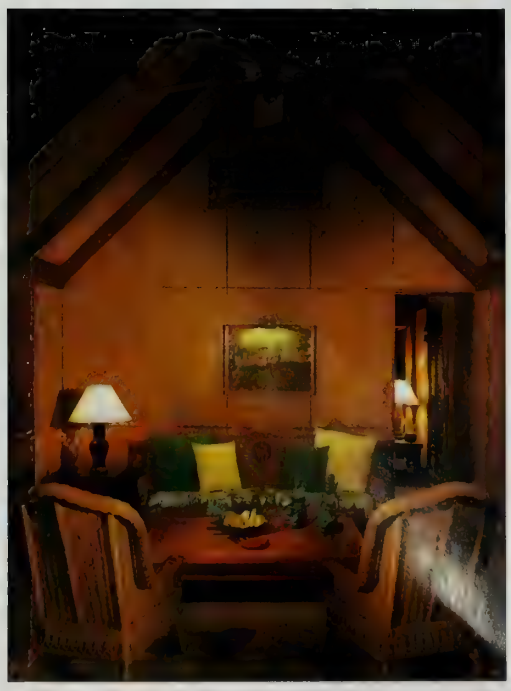
The notion of a resort didn't occur to the Gilmours until 1987, when they bought the island from the corporation. "Jill and I wanted to establish a new standard," David Gilmour explains, "an unspoiled experience that would remain so, but with every extra in comfort, detail, food and activity—and for no more than twelve couples at a time."

Below Vale O, on two hundred beachfront acres that once supported a coconut plantation, the Gilmours conceived a series of bures, or thatch-roofed cottages. Fijian artisans fashioned the roofs of indigenous *soga*; na-

continued on page 76



LEFT: A thatch-roofed duplex, set in a grove of coconut palms, is home to the resort's executive chef, as well as the celebrity chefs who often take sabbaticals on the island.





BELOW LEFT: A cottage, or bure, living room typical of the resort is furnished with wicker and bamboo. BELOW: A bure bedroom has a Chinese sea-grass rug.


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FIJI'S WAKAYA CLUB

"The aim in decorating the Wakaya Club was to evoke South Pacific serenity by using natural, local materials," says David Gilmour (right, with his wife, Jill).

FAR RIGHT: Among the club's amenities is a freshwater pool. Furnishings are of Fijian hardwood, and the plantings include indigenous banana trees and coconut palms.





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tive *yaka* timber serves as flooring, and woven bamboo lines the walls. A governor's bure was designed to evoke Fiji's colonial days, with a walled garden and Anglo-Indian furnishings. And a chiefly bure both approximates the traditional residence of a Fijian chief and contains the Palm Grove restaurant, the resort's main dining room. The Gilmours installed a pool, a tennis court and other resort mainstays, but in the local vernacular. (The state-of-the-art health club features glass walls and a *soga* roof.)

Jill Gilmour, who has had twenty-five years of decorating experience overseeing renovations of the couple's outposts everywhere from Aspen to Paris, supervised the architecture and designed the interiors. She emphasized Fijian crafts as well as pieces from other parts of the Pacific Rim—wicker and rattan from the Philippines, tables and chairs from Indonesia, sea-grass matting from China. There are no televisions or telephones, but the nine bures don't stint on comfort. "They have every detail you would expect in your own home," says Jill Gilmour.

continued on page 78



LEFT: The resort's Palm Grove restaurant is located in an open-sided, 60-foot-tall chiefly bure, where meals are heralded by the pounding of a Fijian drum.


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FIJI'S WAKAYA CLUB



The governor's bure evokes Fiji's colonial days with Anglo-Indian furnishings.



LEFT: The bedroom of the governor's bure has a mix of Fijian, Indonesian and Chinese furnishings. ABOVE: The bath features a walled garden and a whirlpool tub.

BELOW: A coconut palm–lined lawn leads from the bures to the marina, where guests can go on windsurfing, deep-sea fishing, snorkeling and scuba-diving expeditions.

continued from page 76

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The Gilmours' own residence accommodates up to three couples when the proprietors are away (they now spend a couple of months a year in Fiji). Its three free-standing modules (master bure, guest bure, living bure) are linked by plank walkways traversing koi-filled waters, and its serene interiors are punctuated with *chofas*, or Thai rooftop ornaments, and gilt Buddhas. A waterfall cascades into a sinuous swimming pool with dazzling views of Homestead Bay and the island of Ovalau. (Ovalau's warrior chiefs in[illegible] Wakaya in the ninet[illegible] century, compelling Wak[illegible] warriors to leap to their death[illegible] from the nearest cliff, a turn

continued on page 82



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FIJI'S WAKAYA CLUB

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of events that contributed to the island's dormancy.) "There's no other view in the Pacific as breathtaking," Jill Gilmour says matter-of-factly. "Sometimes our guests are so mesmerized by the view, they don't come down."

The Wakaya Club guest register reads a little like a Liz Smith column: Vale O was where Patrick Stewart honeymooned, and it's where Paramount head Sherry Lansing fled studio life. Michelle Pfeiffer and her husband, television producer and writer David E. Kelley, have checked in, as have Jim Carrey and Rupert Murdoch and Celine Dion. The island's calm and isolation afford maximum privacy. "If you want to be alone, you're left alone," says Jill Gilmour.

For those interested in more active pursuits, there's tennis, golf and croquet, in addition to a full complement of water sports—swimming, snorkeling, scuba diving, windsurfing and fishing. "We're protected by a reef around the whole island, except for a natural entrance where yachts come in and anchor," says David Gilmour. "With all the beaches, we can give a couple a private lagoon for the day, have a picnic delivered there and allow them absolute privacy. They can skinny-dip or do whatever they want without any intrusion whatsoever. They just call the club when they want to be picked up."

> "With all the beaches, we can give a couple a private lagoon for the day, have a picnic delivered there and allow them absolute privacy."

When the sun slips behind the Koro Sea, the lali—a log drum—sounds, and guests proceed to the dining bure, a dramatic structure with a sixty-foot pitched roof and hand-carved posts and beams wrapped in *magimagi*, or coconut fiber, blackened in the mangrove swamp. "It's a classic eighteenth-century chiefly bure," says Jill Gilmour. "When Fiji's paramount chief, Ratu Mara, an Oxford graduate who's about six-foot-six, came to visit us, we walked into the dining bure, and he looked up and said, 'Hmm. This is what I should have.'"

Dinner begins with passion fruit margaritas or champagne and tuna or marlin sushi. The fishing in Fiji is world-class, and the meal might feature Spanish mackerel, sea bass, red snapper, lobster or king prawns. There's local venison and organic produce from the gardens of the manager's wife, who plants by the phases of the moon. Once a week the resident chefs prepare a *lovo*, or feast, of fish, wild boar and other Fijian specialties cooked over hot stones. Those interested in a more intimate meal can use one of the small detached dining bures.

Island weddings and honeymoons are popular (Melinda and Bill Gates began married life there). Couples-to-be can enjoy a native ceremony. "Painted warriors carry the bride to the groom, who's waiting at the other end of the beach," says David Gilmour. "They're bedecked in flowers and put on a *drua* boat in the tradition of the pre-Europeans."

For all its indulgences, the Wakaya Club has a social conscience. The school in the village that the Gilmours built to house the families of the resort's seventy-two employees is among the best on the islands, and David Gilmour finances the educations of Wakaya's forty children.

And then there's the story of the water. One afternoon, out on the golf course in the company of another couple who were toting a bottle of French mineral water supplied by the resort, the Gilmours had an epiphany: Given Fiji's location (thirteen hundred miles from the nearest major body of land), its tropical climate and its rainfall, the archipelago was bound to possess a valuable water source. David Gilmour scoured the main island, Viti Levu, with a geologist and ultimately discovered a fourteen-mile-wide aquifer. "The lab came back with the most extraordinary report," he recounts. "They'd never tasted anything like it—it was sweet and

continued on page 84

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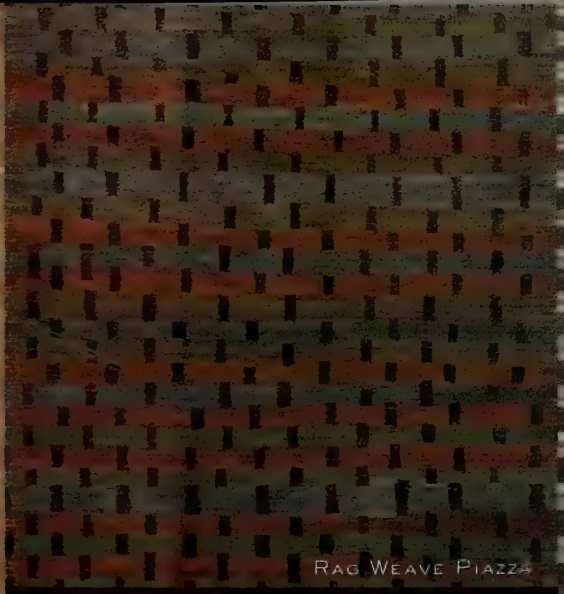
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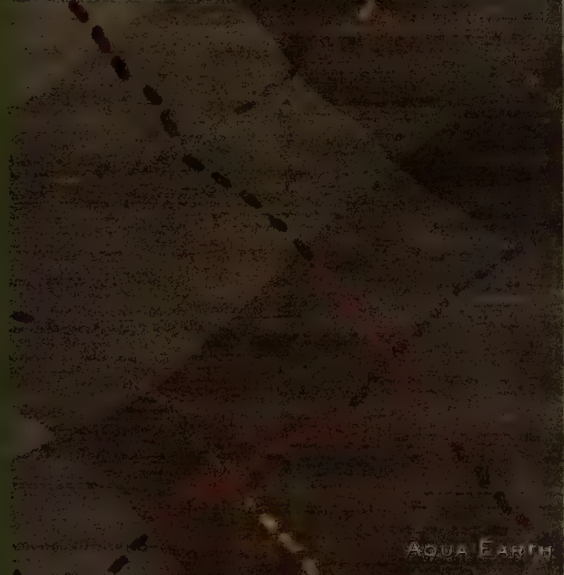
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FIJI'S WAKAYA CLUB

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clear and soft. It's rainwater that fell four hundred years ago." He built a bottling plant at the source in 1997 and began distributing his elixir to selected outlets in the United States.

David Gilmour worries about water pollution in much the same way that he laments the defilements of mass tourism. Wakaya is regulated by a charitable trust with covenants prohibiting growth in perpetuity. Several years ago the Gilmours began selling house sites on the island, but the properties are well spaced (five acres apiece) and can only be developed at the rate of one a year. Concerned about the environmental impact, Gilmour says that they will soon stop selling even these few sites.

Prospective owners come from the Wakaya Club's growing contingent of repeat guests. One couple fly to the island every six months (software entrepreneurs, they started coming ten years ago and are convinced that their best ideas originate on Wakaya). "We have guests from Spain and Italy who make their reservations for the same time every year," says Jill Gilmour. "There've been some wonderful relationships forged at the club. A Japanese couple bonded with the Spaniards: Neither spoke a word of the other's language, but they'd go on picnics together and have the best time."

Not to suggest there's no trouble in paradise. There are hurricanes in Fiji—and coups. Last year a would-be national leader abducted the newly elected Fijian prime minister and his cabinet and held them hostage until his arrest two months later. But David Gilmour stresses that the recent political events pose no more threat to Wakaya "than a demonstration in Washington poses to Beverly Hills."

At the Wakaya Club, its owners maintain, things only get better. "Couples who are not, perhaps, as happy as they could be bond here," claims David Gilmour. "People come with business problems; they find they solve them here. The place stimulates calm, reflection, decision." □

When the sun slips behind the Koro Sea, the lali—a log drum—sounds, and guests proceed to a dramatic dining bure with a sixty-foot roof.

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THE LEHIGH UNIVERSITY PRESIDENT'S HOUSE

RESCUING A PENNSYLVANIA COLLEGE'S CHERISHED SYMBOL

Text by Mitchell Owens/After Photography by Billy Cunningham



RENOVATING A HOUSE for oneself is difficult enough. Renovating a house to be a private home as well as the symbolic hearth of an entire community takes a leap of faith—and a determination to keep standards high, a democratic attitude to the fore and, most important, personal idiosyncrasies to a minimum.

"We're probably more modernist," says Gregory Farrington, the latest inhabitant of the president's house at Lehigh University in Bethlehem, Pennsylvania. But he and his wife, Jean, agreed on the necessity of keeping their personal style in check.

The president's house, constructed in 1868, is a choice example of architect Edward T. Potter's significant but still-too-little-studied oeuvre. Inspired by the romanticism popularized in the mid–nineteenth century by Andrew Jackson Downing and Potter's own mentor, Richard Upjohn, the twenty-one-room, 9,800-square-foot, three-story stone villa is restrained Gothic Revival.

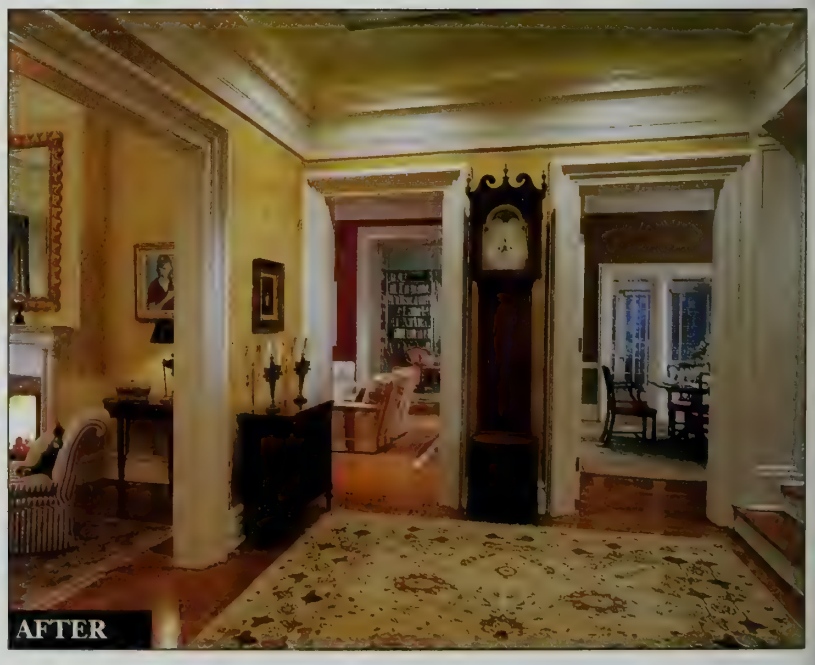
Architect, inventor and occasional writer of unproduced operas, Ned Potter designed buildings that were hailed during his lifetime and survive in abundance—from Mark Twain's house in Hartford, Connecticut, to St. John's Cathedral in Jacksonville, Florida. But by the time Gregory Farrington accepted the position at the university, Lehigh's president's house was long overdue for restoration.

"It looked so sorry, and the

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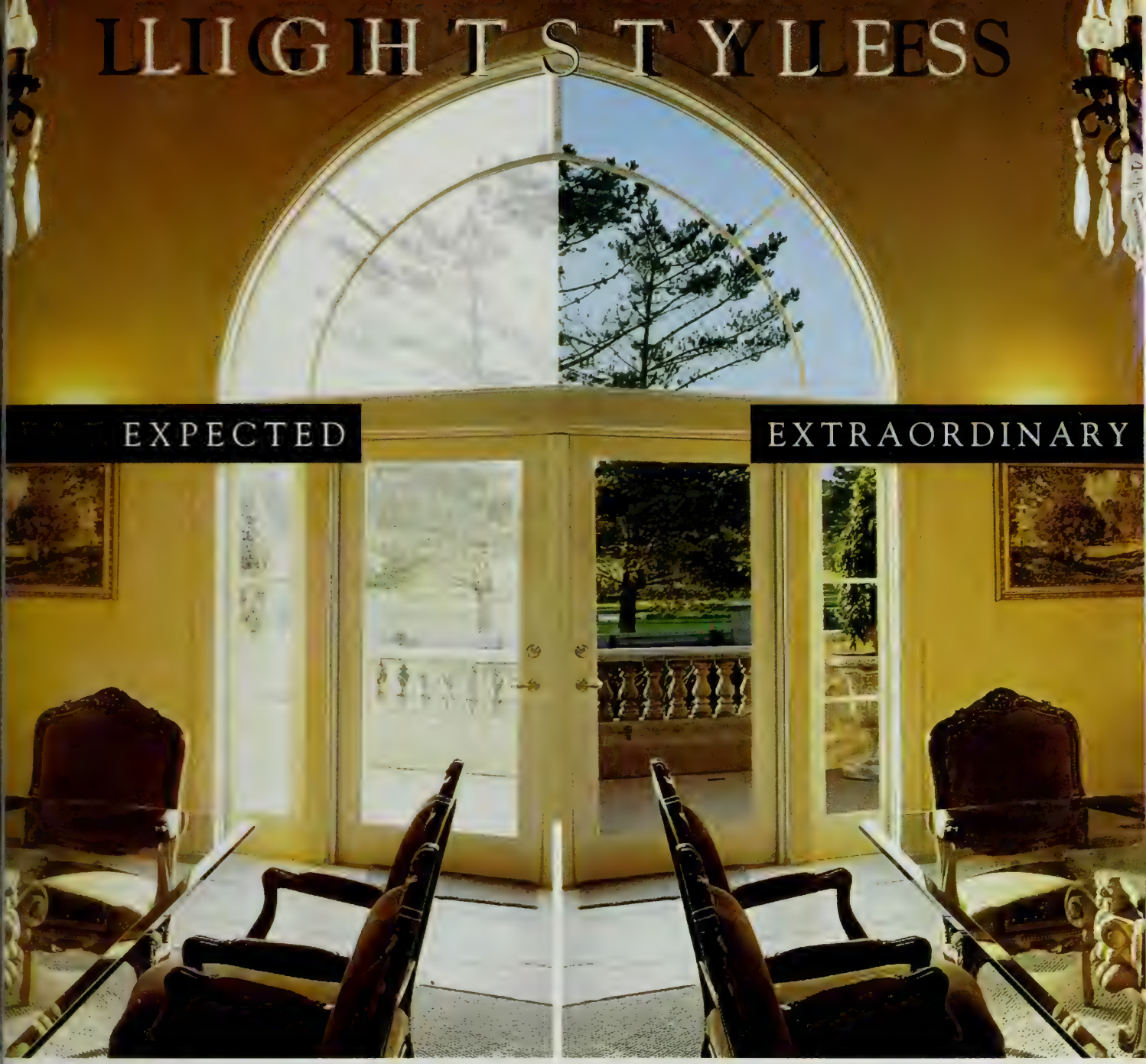


BEFORE PHOTOGRAPHY COURTESY VITETTA



TOP: The president's house at Lehigh University in Bethlehem, Pennsylvania—designed by architect Edward T. Potter in 1868—was renovated after decades of neglect.

ABOVE: The entrance hall was drab. RIGHT: Interior designer Barbara Ostrowitz chose a pattern for wallcovering for the space. A circa 1902 Picasso hangs over the cabinet.



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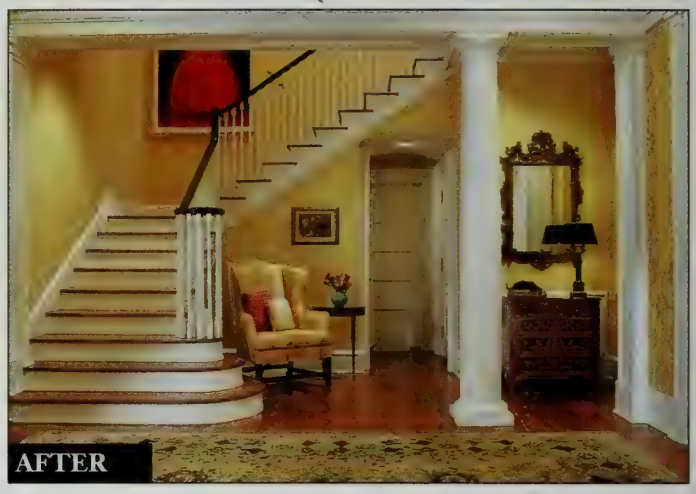
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THE LEHIGH UNIVERSITY PRESIDENT'S HOUSE

"Most of the time you try to encourage personal expression in design jobs, but this place had a broader, higher purpose," Barbara Eberlein says.





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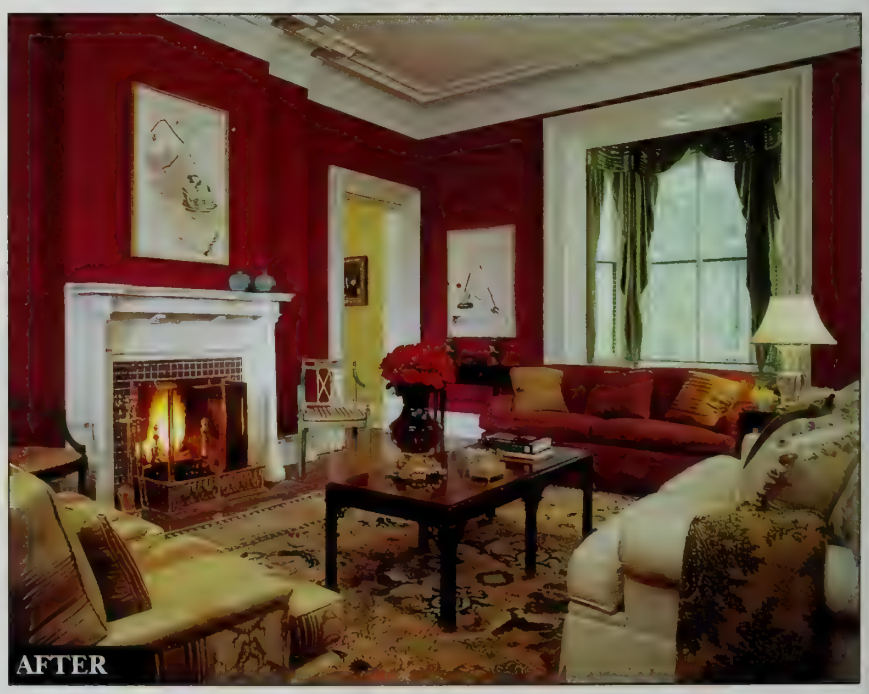
landscaping was pathetic," Farrington says, recalling his first visit to the house, which sits in the heart of the sixteen-hundred-acre campus, on the northern flank of South Mountain. There had been no major renovations since the 1920s, and eighty years of neglect had taken its toll, not to mention decades of family pets. Sometime during its history, a load-bearing wall had been removed, causing a pronounced slanting of an upper floor. All but two of the original windows on the third floor had vanished. The second-floor rooms were paved with worn laminate flooring, the front porch was disintegrating, and though the interior remained intact, much of it was painted singularly depressing shades of brown and blue. Still, Farrington insisted—to the joy of the search committee—that if he got the job, he, his wife and his college-age son would live in the president's house.

The Farringtons relished the idea of living at the center of everything. But only if the house, which sits between the administration building and the University Center, could be revitalized as a centerpiece of campus life. It was a philosophy that Lehigh officials found easy to embrace. Achieving it, however, was a challenge.

In order to be ready for the new president to welcome incoming students and faculty in September, the house and most of its grounds had to be renovated and redecorated in sixteen weeks. "It was the fastest-track project we've ever done," says designer Barbara Eberlein, who revamped the interiors under

continued on page 94





TOP: The entrance hall also lacked definition. TOP RIGHT: James R. Keller, of Vitetta, who spearheaded the renovation, added a column to delineate the space.

ABOVE: Tired surfaces characterized the living room. RIGHT: "The deep red wallcovering makes the room glow," notes Keller. The color prints, from 1974, are by Andy Warhol.





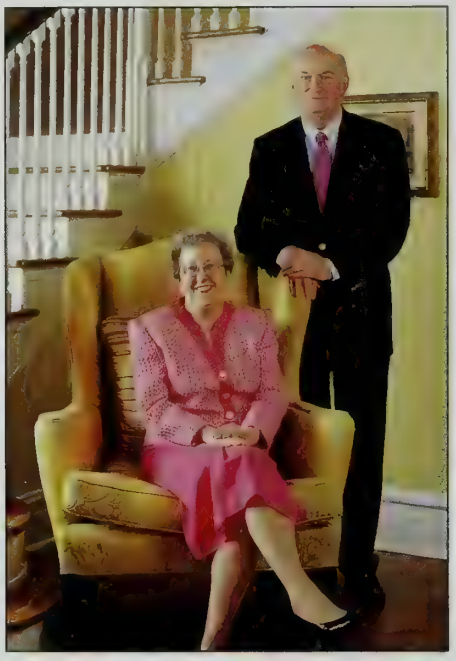
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THE LEHIGH UNIVERSITY PRESIDENT'S HOUSE



Lehigh University president Gregory Farrington and his wife, Jean (right), supported the restoration and use the house frequently for official university functions.

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the leadership of James R. Keller, of Vitetta, a Philadelphia-based firm known for its sensitive rejuvenation of historic properties.

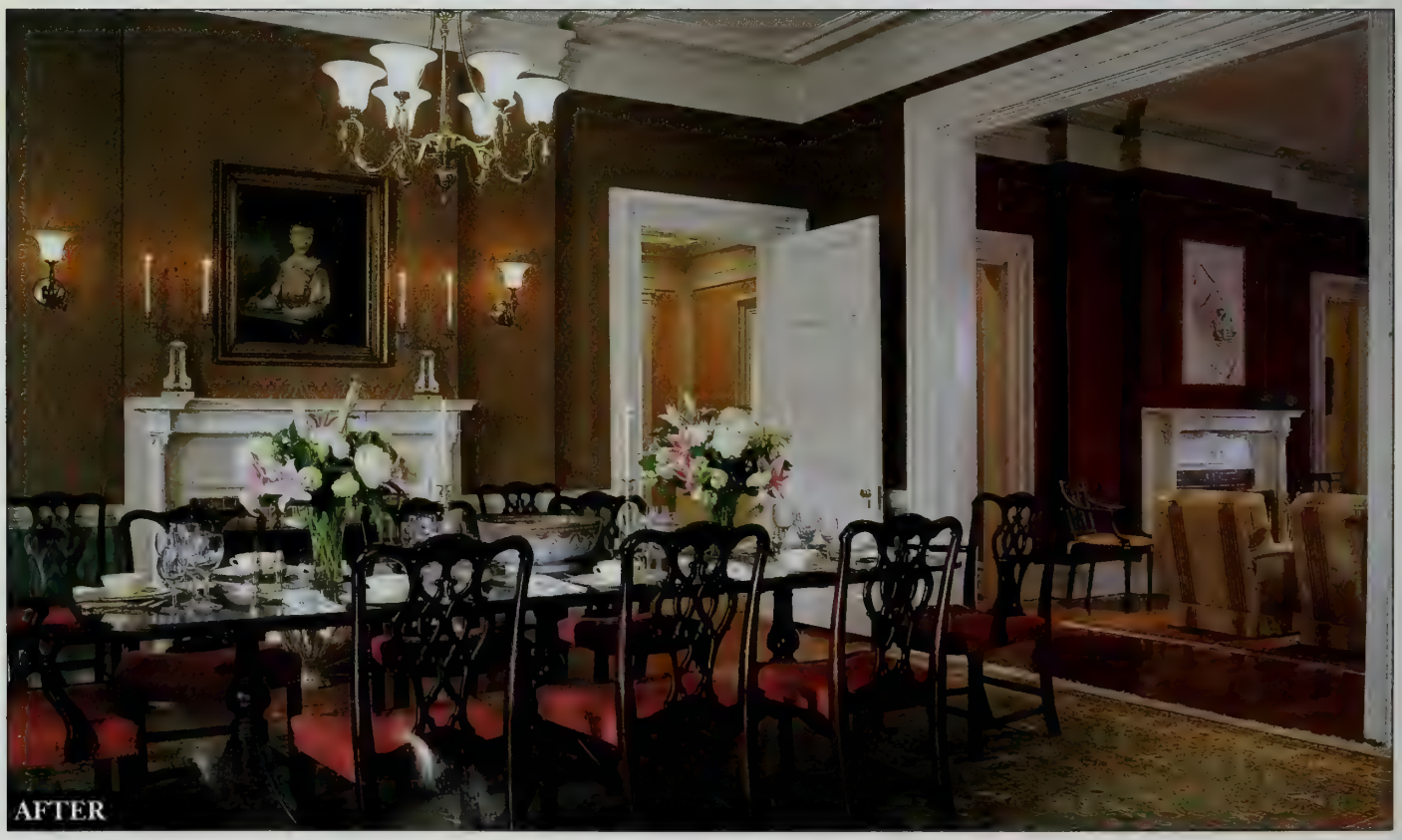
Because of the abbreviated deadline and the amount of work involved, the project was conceived as "a team effort," says Keller. Vitetta oversaw the design concept and architectural adjustments, and Eberlein and her associate, Louise Fortunato, took on much of the décor. Additional expertise came from Lehigh's facilities department. "When we needed a knob set," Keller says, "they would come back with twenty possibilities, of which twelve were perfect."

The theme was simple: "historical but not fastidious," Jean Farrington says. "It had to be faithful to its time but to work as both an official residence and a family home." In other words, Eberlein adds, the house needed to be cozy enough to quell the nerves of "a quaking-in-his-boots freshman from Omaha" but not so casual that it would be off-putting to "a visiting Nobel laureate." Which meant that the clients' own tastes would be

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FAR RIGHT: "The dining room was dreary." BELOW: A wallcovering, fresh paint and wall lights renew the space. *Albany Charles Wallis*, 1774, is by Sir Joshua Reynolds.



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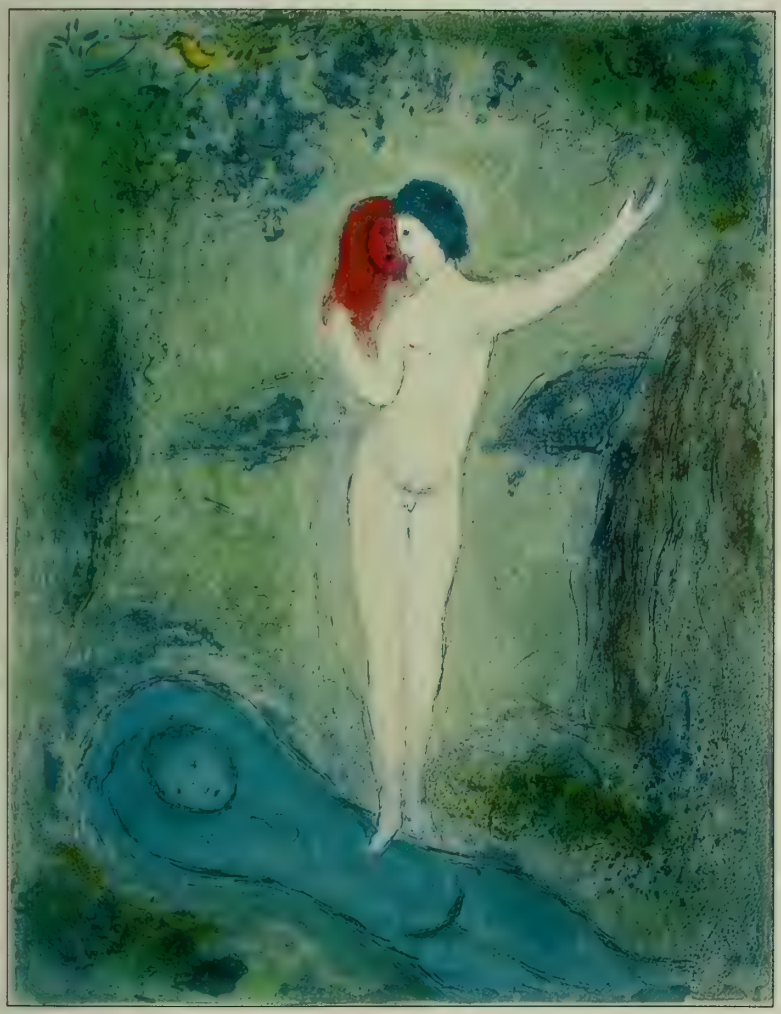
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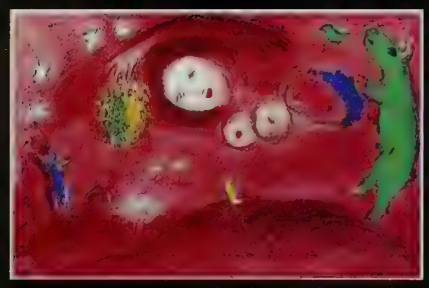
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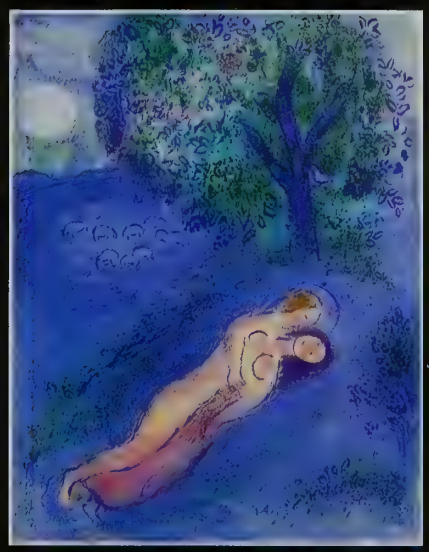
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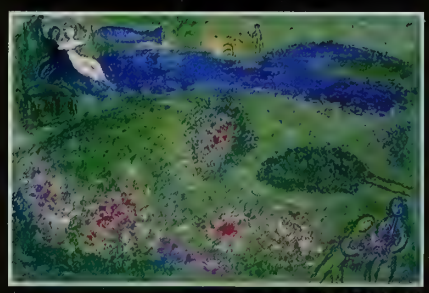
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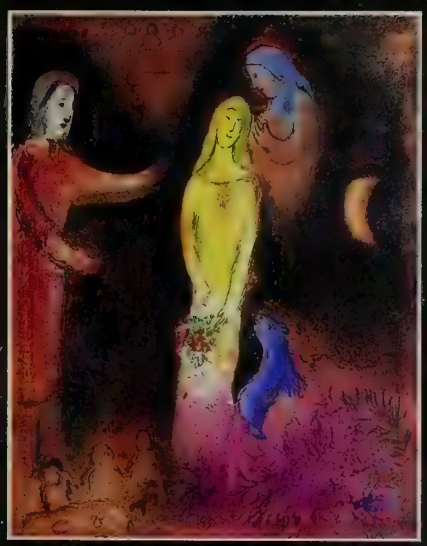
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THE LEHIGH UNIVERSITY PRESIDENT'S HOUSE





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confined to the private areas of the house—the second and third floors. The first floor, everyone agreed, would be a livable symbol of what Lehigh would be like under Gregory Farrington's leadership: comfortable, inclusive and forward-thinking but conscious of the successes of the past.

"Most of the time you try to encourage personal expression in design jobs, but this place had a broader, higher purpose," Eberlein says. "It wasn't about the Farringtons per se. It was about Lehigh. We had to convey a sense of history, solidity and aesthetics. Greg and Jean were clear about that. They really wrapped their minds around the purpose of the house and its meanings right away."

While Eberlein and her associates raced through trade showrooms and university collections for furnishings that could be purchased or upholstered in time for the Farringtons' move-in date, Lehigh representatives such as Richard Benner, assistant director of facilities, planning and renovations, set to work bringing the nineteenth-century house back to life. It was a full-time job that lasted three and a half months, many days with one hundred workers—electricians, masons, plumbers, carpenters—on the site at once.

Wood floors were refinished, lowered ceilings were removed, the steel superstructure of the front porch was rebuilt, and substandard wiring was entirely updated. "It had been added to over the years but never replaced," says Benner, who had landscaped several campus buildings over the years—including another by Potter—and served as project manager. Surprisingly, "the bulk of the original lime mortar was in place," he adds. "So when we were forced to repoint, we were careful to match the style and aged color." When one surviving original brass door hinge was discovered, Benner located a company in San Francisco that produced

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ABOVE: "The wood shelves in the library were too dark." ABOVE RIGHT: Refinishing floors and painting the shelves gray blue "created a cozier feeling," Keller says.



LEFT: For a third-floor guest bedroom tucked beneath the roof, says Keller, "we wanted to celebrate the architecture of the room and let the furniture recede."



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THE LEHIGH UNIVERSITY PRESIDENT'S HOUSE

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nearly the same Eastlake-style foliate design, then used the hinges throughout the first floor. The chimney flues were lined for the first time in memory, too, allowing for working fireplaces throughout the house, including a gas version in the Farringtons' second-floor living room.

Given the intensive work required to put the house in order, the renovations were very subtle. "All the wiring was fished through the walls so we wouldn't disturb the plaster, for instance, which meant excavating behind the crown moldings," Benner says. And little of the original architecture was changed, with the exception of a few spatial refinements: a column in the entrance hall, to soften the rectilinear space; a flat ceiling remodeled into a gentle cove to ameliorate a transition into the primary stairwell. Keller added double columns between the solarium and the dining room, where a wall had been torn down during a previous remodel. The columns define the space and frame views of the surrounding property, which has been newly landscaped with woodland plants and shrubs such as rhododendrons and azaleas.

"Some gentle liberties were taken with the interiors," Keller says. "We do a lot of museum-quality restoration, where we truly restore what was there, whether we like it or not. Here it was important to restore the spirit of the house while creating gracious living and entertaining spaces for today." Hence, a large catering-quality kitchen replaced a smaller kitchen dating from the 1960s. The Farringtons host events year-round, ranging from fund-raising dinners to breakfasts for new students to buffet suppers for ROTC cadets.

When it came time to install the décor, the couple were faced with a largely blank slate. University presidents' houses are not unlike parsonages, which end up full of donated furniture and leftovers from previous residents, like "sofas from a millennium ago," Gregory Farrington says with a laugh. "Official houses can be geological in that sense, with sedimentary layers." A few fine pieces remained in situ, including a nineteenth-century tall case clock in the entrance hall and the Georgian-style dining table and twenty-four chairs. But time was pressing, which meant that the design program proceeded with determination and, Eberlein notes, "spontaneity—we took what we could find.

"First of all, we figured out what the university owned and what could be recycled," the designer continues. Existing wing chairs were sent out to be reupholstered, and the university's art collection proved to be a godsend. A Picasso portrait of the artist's sister now hangs in the entrance hall, along with a stone-and-bronze statue by the turn-of-the-century American sculptor Anna Hyatt Huntington. Two flower prints by Andy Warhol hang in the living room, and in the dining room is *Albany Charles Wallis*, a 1774 oil by Sir Joshua Reynolds. "Then we started looking at auction houses, antiques shops and showrooms. We focused only on what was immediately available," Eberlein says. Decisions were made on the spot. "It was all about immediate solutions," she continues. "There were no options A, B or C. We just didn't have that luxury."

Since comfort and calm were key, Eberlein and the Farringtons quickly agreed on a combination of traditional furniture, modern lighting that referenced the house's nineteenth-century vintage and a warm palette of gold, red and green. The colors are introduced in the entrance hall and vary in intensity throughout the main rooms, all of which are visible the moment the front door opens, thanks to the spacious vistas of the original floor plan.

"It's not as flamboyant as some of our other projects, but then this wasn't about being the first on your block to combine purple and orange," Barbara Eberlein says. "The goal was to create a house that everyone could relate to and feel confident about."

And so it is. In the first six months of residence, the Farringtons hosted nearly a dozen receptions for the faculty and staff. "For some of them, it was the first opportunity to see the house ever," Gregory Farrington says. "The effect has been dramatic. Everybody is amazed at how much it feels like a home." □

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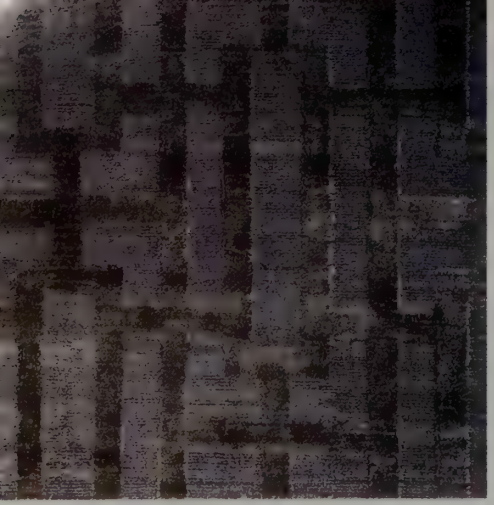
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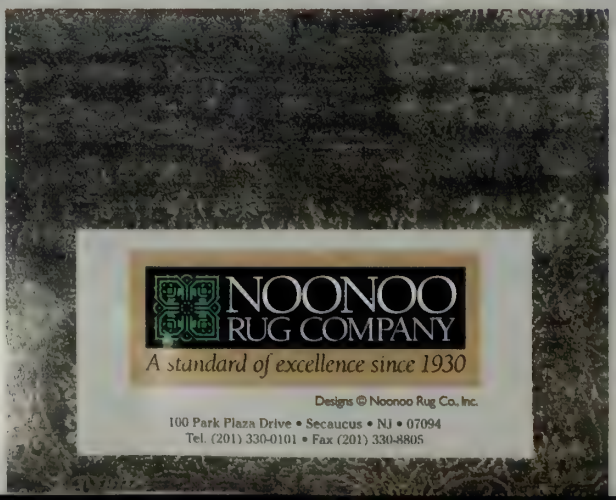
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By Paul Goldberger

I SOMETIMES WISH I HAD never built the Woolworth Building because I fear it may be regarded as my only work and you and I both know that whatever it may be in dimension and in certain lines it is after all only a skyscraper." The architect Cass Gilbert wrote these words to his colleague Ralph Adams Cram in 1920 about the building that is generally considered to be his masterpiece. Gilbert was not being falsely modest: When the Woolworth Building was finished in 1913, it was the tallest building in the world, widely acclaimed for the beauty of its Gothic detail and the grace with which it seemed to blend modernist energy and traditional architectural form.

It was all but synonymous with the New York skyline until the Chrysler and Empire State buildings came along in the early 1930s. But its architect never overcame a certain uneasiness about the way in which his lyrical tower got all the attention. What Gilbert wanted most of all was to make civic symbols, and he was never fully convinced that tall commercial buildings were the noblest additions to the cityscape. He didn't like the fact that both he and New York City were better known for the Woolworth Building than for a structure like his U.S. Custom House, an extravagant Beaux Arts palace that is

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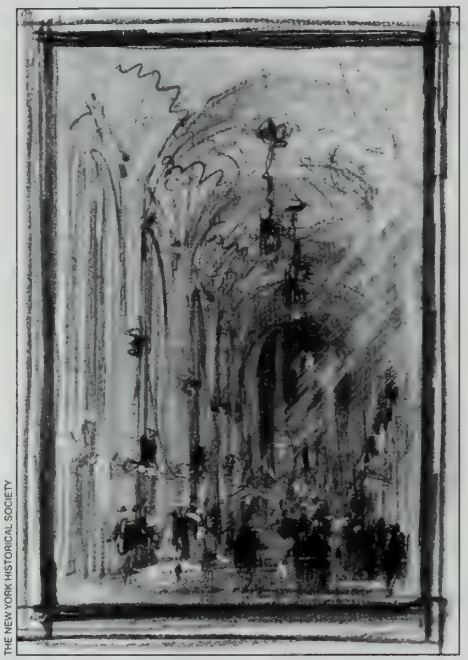
RIGHT: New York's Woolworth Building, completed in 1913, remains the most widely admired and recognized work undertaken by architect Cass Gilbert (above).


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FAR LEFT: A preliminary perspective of the Woolworth Building from 1910 reveals Gilbert's Gothic inspirations for the project. LEFT: A rough sketch of the lobby.

BELOW: Gilbert narrowly defeated the firm of Carrère & Hastings in a competition to design the U.S. Custom House in New York. The building was completed in 1907.

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barely more than a tenth the height of the Woolworth but that gives off a spectacular aura of civic grandeur.

Curiously for a man who was the farthest thing imaginable from a proto–Donald Trump, Gilbert's reputation is about to be tied even more to his great skyscraper, sixty-six years after his death. The owners of the landmark building—conscious of the huge demand for housing in lower Manhattan—have announced plans to convert the upper floors of the Woolworth Building into condominium apartments. You can't live in the Empire State Building—at least not yet—but if the New York City Landmarks Preservation Commission approves the plans filed by Skidmore, Owings & Merrill to redesign the interior of the slender tower section of the Woolworth Building (and add a pair of discreet rooftop penthouses), you will be able to live in what is still, eighty-eight years after its completion, one of the world's iconic skyscrapers.

Gilbert would probably have approved, if grudgingly. He embodied a strange combination of pride and pragmatism, and in effect, both of these qualities are reflected in the changes now afoot at the Woolworth. The greatest pleasure of "Inventing the Skyline: the Architecture of Cass Gilbert," the exhibition that is on view at the New-York Historical Society until January 21, 2001 (and that is accompanied by a handsome book of the same title, published by Columbia University Press), is the extent to

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CASS GILBERT

He had an instinctive feel for beauty and composition, but he also sought a balance between form and practical concerns.



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For New York's Broadway Chambers Building, completed in 1900, Gilbert selected colors not typically associated with skyscrapers, including cream, deep red and a rosy gray.

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which it provides an insight into the way the architect thought. Gilbert was formal, stuffy, ambitious, loyal, conservative in the extreme and more than a little prissy. He believed, quite simply, that architecture existed to confer upon institutions, organizations and cities—and, by implication, people—a certain dignity, even nobility. But he believed with equal certainty that an architect's job was to solve problems, and he saw no conflict between these aims. He had an instinctive feel for beauty and composition, but he also sought a balance between form and practical concerns. Gilbert saw a building as something more than an economic entity or a pure shape; to him, architecture was about both of these things, but primarily it was a symbol of a client's aspirations—and a community's.

In this sense Gilbert was one of the great American eclectic architects who filled American cities with lavish Neoclassical and Georgian and Tudor and Gothic and Renaissance banks and clubs and courthouses and libraries and churches and city halls and train stations and houses for [illegible] McKim, Mead & [illegible] & Hastings, [illegible] Rogers, Delano & Aldrich. They were all his peers, a fraternity of architects who had close ties not only to one another but to the business and cultural establishments of cities all around the country, and they took pride in their belief that they were carrying on the great architectural traditions of Western history. They did most of their work around the same time as Louis Sullivan, Frank Lloyd Wright and the developing modern movement in Europe, but they had no partic-

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CASS GILBERT

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ular interest in modernism. They did not question the order of the world; they believed their mission was to continue it.

The eclectic architects were more inventive than the modernists gave them credit for being, though, and only rarely copied historical precedent directly. McKim, Mead & White set a tone of creative reuse of history, and Gilbert, like his colleagues, followed it. Nothing he designed looked precisely like a building from the past; he saw each style as a kind of language, and his goal, we might say, was not so much to memorize Homer as to write new poetry using the vocabulary of ancient Greek. Gilbert and the other eclectic architects cared passionately about monumentality and continuity, and about the notion that cities were places in which great buildings worked together to form a coherent whole.

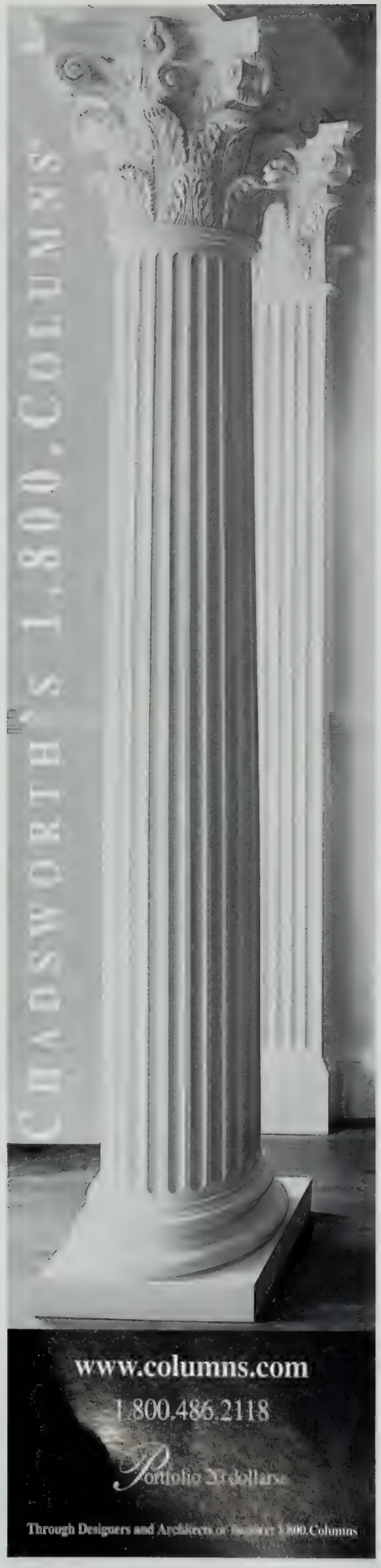
Gilbert had a narrow view of the world that was typical of his time: He believed that professions were for men—generally white, Protestant men—and professional expertise, like Western cultural history, was invariably to be trusted. His buildings, however, transcended his personal limitations. From the Detroit Public Library to Oberlin College's art museum to the United States Supreme Court building (his last major work, completed just after his death), Gilbert's buildings are masterworks of composition, and they are startlingly fresh. Were he alive today, Gilbert might rant about our continued focus on the Woolworth Building, but "Inventing the Skyline" makes clear how much remains, still, to be learned from looking at this extraordinary tower.

It is a story of a client, Frank W. Woolworth, who made a fortune in five-and-tens and wanted to build a symbol of his corporate power (which he paid for in cash, all $13.5 million of it), and of an architect who found in this commission the perfect blend of his romantic and his pragmatic instincts. Gilbert selected an ambiguous mixture of Belgian and French Gothic as the basic style, since he understood, just as completely as Louis Sullivan did, that the skyscraper had to express verticality if it was to have meaning as a new kind of building form—and what expressed verticality more clearly than the Gothic? And yet he also knew that no cathedral was 792 feet high and contained fifty-five floors of offices, so he had to be inventive.

Gilbert's ideas had actually begun to form several years earlier, when he designed the West Street Building, a few blocks south of the Woolworth. It was his first attempt to design a Gothic skyscraper, and while only a compromised version of it was built (a central tower was omitted, presumably for reasons of cost), its elegance attracted Frank Woolworth and led him to approach Gilbert when he was ready to design his own building. For Woolworth, Gilbert first produced a larger version of the West Street Building, and then, as architect and client worked together, the skyscraper became taller, somewhat sleeker, lighter and thinner in its feeling and more expressive of height.

> Gilbert was formal, stuffy, ambitious, loyal, conservative in the extreme and more than a little prissy.

"Inventing the Skyline" includes several presentation drawings of different versions of the tower, every one of which is stunningly detailed and colored, a world away from the cold computer renderings of today. But more important, they serve as a welcome reminder that no architect, not even Cass Gilbert, developed ideas all at once. The West Street Building and all of the rejected versions of the Woolworth Building were steps in the creative process, every one of them significant. For without them there would have been no masterpiece. □



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DESIGNERS ON ELECTRONICS

HOW TECHNOLOGY HAS CHANGED THE WAY THEY WORK

By Nicholas von Hoffman

THE RUEFUL WISECRACK about the paperless office has long since become one of the stale, standing jokes of the electronic age. Ever speedier and cheaper printers belie the notion that the day will dawn when our desks will be clear of paper. The modern office, be it at home or downtown, is populated by mini–dragon mouths spewing lava flows of paper tangle.

Some people insist that life in Electroland doesn't result in greater convenience, more production, a longer reach or lower costs. Assuredly there are days when it seems that the machines are merely an expensive nuisance, even now as we chug along into the second generation of personal computer ownership, when there are college graduates who can't remember when computers weren't ordinary home furniture. Who over the age of forty-five hasn't lowered his head on the desktop in rage and despair because the machine wouldn't work, he didn't know how to fix it and he couldn't find anybody who could? We remember the vexations and forget that these infuriating breakdowns are increasingly rare events.

Nevertheless, electronics is like dust in the city. It gets in everywhere. The electronic takeover is so complete that homes and families without machines and Internet access are the subject of official governmental concern. To be on the wrong side of the digital divide is to be lost in another time. Who can survive, let alone prosper, without being wired?



JOHN MACDONALD

Are there occupations that are independent of the exigencies of the new age, new economy, high-tech epoch of e-time and e-space? Potters and calligraphers, for instance, ought to be safely and happily marooned with their old ways in the limitless silicon seas.

But, it turns out, they're not. The graphic arts have been turned upside down by the e-people and their tech-toys. Even those who carry on with brush and canvas often find the thematic basis of their art in the newly discovered life forms and newly invented patterns of the physical sciences.

To what extent have the paraphernalia of Electroland penetrated the practice of interior design? Are designers Luddite holdouts against the e-people and their ways, or have they found the means to use electronics in what is, after all, a business in which individual tastes, quirks and aesthetics make each job unlike the next?

To get a handle on the degree and kind of reach electronics has achieved in the business of interior design, we spoke to a few of the top interior designers to see how they are getting along with the Electroloid invasion. As you might expect, no two people have the same view or have had the same experiences.

"I personally am totally computer illiterate," says Mario Buatta. "I've thought that I should do something about it, but I've never been good at putting parts together. I get completely lost. I remember I bought a word processor about ten years ago. I opened the box. I put it on the desk. I saw the instructions. I took two lessons, and I said, 'I can't do this.' Back to the old typewriter, hunt-and-peck style."

Buatta is the personification of the sole practitioner virtuoso, a person able to be self-reliantly indifferent to many of the conveniences that the new machines seduce people into becoming dependent on. "I work primarily on my own. I have an assistant when I need one, and I have a secretary who comes in and does typing and things like that."

He and his secretary aren't quite back in the age of the huge L. C. Smith manual machines, however. "It's an electric typewriter," Buatta hastens to say. "It has memory. It has all kinds of things. It's a good old IBM machine, and she likes it and I like it, so I think it's great. If she were doing it on a computer and I couldn't understand how to get into it, I'd go out of my mind. We're really old-fashioned at this end," he elaborates, "but it's okay; it doesn't bother me."

Buatta does give the computer its due. "In our business we wouldn't be able to get information so quickly if it weren't for the computer. If I call up and want to order something or check on something, and I say, 'When did I buy that last?' someone can tell me in two minutes, because the records are on the computer. But if they were on paper, I'd never find out. The records would have been filed away, and the response would be, 'We don't know anything about it.'"

"We're fully computerized. I can't imagine running

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DESIGNERS ON ELECTRONICS

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a business any other way," says Victoria Hagan. "We go online for everything. If we need more information on an appliance or an antiques vendor, we go online. We're frequently on the Internet getting information, and it's instantaneous. You don't have to wait for a phone call back. It's been an enormous help in collecting information so that we can make decisions."

If Buatta is a latecomer and a reluctant one, Hagan is an early adopter, as Electroland calls people who aren't afraid to try the new thing. She is as enthusiastic as Buatta is indifferent. "I was the only one who had a cell phone, and then the designers in my office all started carrying cell phones. Now it seems like the Palm is the next must-have piece of technology. I'm even considering having the designers in my firm carry Palms."

The electronic upheaval not only has changed the way designers do their work and run their businesses but also may change the designer-client relationship. "Unfortunately," says Juan Pablo Molyneux, "clients are not always very knowledgeable. They think that I can press one button on the computer and then repeat the drawing upside down and look at this, change that, whatever. They think it's as easy as that, and it's not. Every time we have to go back to our original drawings, we have to think before we draw lines." People have come to assume anything can be done at the speed of a thunderbolt. "They think the work is instantaneous," Molyneux continues, "that it's that easy. They say, 'You can do it on the computer, so send it to me tonight.'"

On the other hand, Molyneux points out that the advantages of the newer forms of electronic communication have enabled him to open a branch office in Paris. A designer can work with a geographic spread of clients unthinkable a short while ago. Robert Couturier says that thanks to e-mail, he now works in the domain of asynchronous time, where a designer can be on the same wavelength with clients in all four corners of the Mercator projection. "I do a lot of work outside my own time zone," he explains. "Many of our projects are in Europe and on the West Coast and in the Rockies. At seven-thirty, when I get down to the office, it's four-thirty in the morning on the West Coast, and it's lunchtime in Europe."

One of the leitmotivs of American life is choice. We demand choice, we are offered choice, and if we don't have choice, we feel cheated. Americans, it seems, will accept lower quality in goods and services if need be rather than forgo choice. It doesn't matter if the choices are meaningful or not, whether they are essentially illusions, whether offering them adds complexity, cost and rigidity; the cult of individual freedom insists on a sense that an infinity of choices is being offered. And choice comes easy in Electroland.

Molyneux must take his clients through the plethora of options. "Look at all the possibilities that you have when going with something like the Lutron system. It's immense. I mean, you can start running your bath as you're driving in your car. You can do so many things. But what if people don't want that?" he asks, reflecting on the electronic systems that can be programmed to adjust to light, shade, mood, social occasion, season or perhaps the positions of the moon.

"People want to have control," he insists. "But they're happier with an old-fashioned dimming system that's like a tuner on a radio, that puts the lights up or down, and that's that. The common denominator among all my clients is that when they come to a certain point, they say, 'Listen, we want something really simple. I don't want to call an engineer every time I want to change my compact disc.'"

Naomi Leff has a somewhat different view of simplification. She speaks of what she calls the "gadget comfort level." "You need people to be comfortable with their gadgets," she notes. "In the end most people come to you and say, 'Keep it simple.' But keeping it simple today is much more complicated than it was ten years ago. We have the onslaught of the flat screens, which have a certain appeal, but we have to learn how to use them. I know very little

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DESIGNERS' ELECTRONICS

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about it, but I do know I'm coordinating a lot of it."

Leff works with strange animals from the technological bestiary, like the "low-voltage consultant," an electronics engineer concerned with putting in equipment. "It's a very complex thing," she says. "You need a consultant to help you decide what televisions you should get or where your speakers have to go, even on a basic level. And then there are all sorts of devices that control shades that go up and down and other types of window treatments. We now have a bevy of consultants for almost every process."

Finally, electronics in tandem with a changed society has altered the way many residences look. Music rooms don't exist anymore. Our diversions

> "The people I work with aren't trying to pretend they don't use computers."

come through the medium of electronics. In place of music rooms, we have entertainment centers or small theaters in our mansions.

Electronics has deposited scores of objects that designers of fifty years ago had never heard of, much less had to accommodate. Do you hide them or display them? "I think it's like a car—you don't hide your car," says Robert Couturier. "A car is a car, and it's the same thing for computers and electronics. They're just part of your life, and hiding them is not the solution. We don't live in the world of make-believe. The people I work with aren't trying to pretend they don't use computers or elaborate protection systems. So you just integrate them into your design in the most elegant possible way.

"You can't hide everything," Couturier continues. "All these cabinets that are made to hide televisions have their doors left open because nobody wants to spend their time opening the doors to watch television."

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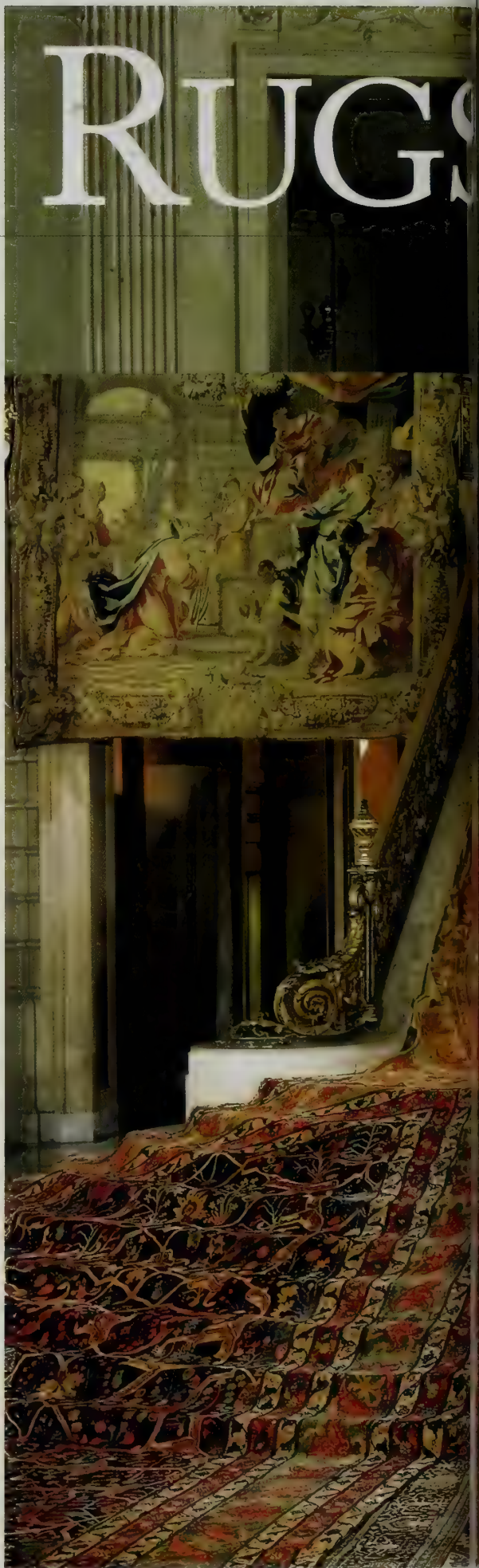
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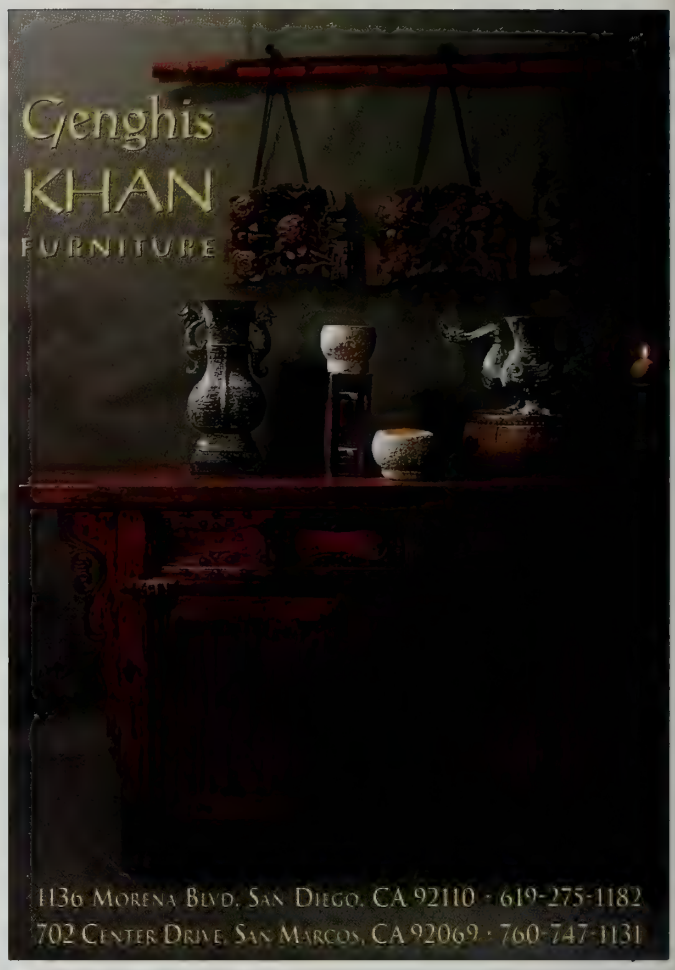
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MANHATTAN

Anouska Hempel

Anouska Hempel chose a striking palette and rich textures for an apartment in the Pierre Hotel in Manhattan (*AD*, May 1999). Sweeping Central Park views are enjoyed from the living room (right), where Hempel used mahogany paneling, a Russian hanging lamp and dark polish on the cornices. A library separates the living room and the dining room, which has mahogany paneling with ebony and ivory detailing. The apartment contains two guest bedrooms and a master suite; the master bath features white-marble surfaces highlighted by black slate and mirrors. $16.5 million.

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Situated about 31 miles north of Paris, near Chantilly, is Moulin de Toutevoie, two 18th-century structures on six and a half acres. The main residence (above) was recently refurbished but retains period features such as a cylindrical turret, stone flooring, paneling and exposed beams. The four-bedroom house has a reception room with a fireplace, a large picture window and a winding wood staircase that leads to the top floors. A second building, with four bedrooms used as guest and staff accommodations, is a few steps away. A graveled parking area near the residences is flanked by a wide manicured lawn, a swimming pool and a tennis court. A poolhouse with an adjoining three-car garage is included. The River Nonette flows through the verdant landscape, which features mature woodlands and a small paddock. 10 million French francs ($1.35 million).

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continued on page 124

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JOHN BELLEMS COURTESY LARCHETT

MASSACHUSETTS

● William Appleton Coolidge

A 1921 estate in Topsfield, Massachusetts, was described in the November 1924 issue of *Architectural Record* as "a house of genuine charm without affectation." From the late 1940s until 1992 William Appleton Coolidge, a descendant of Thomas Jefferson's, owned the house and hosted Sunday gatherings of notables, with whom he would share conversation and his fine-art collection. The two-story brick residence has 24 rooms in a central house and two connecting wings. The property, with over a mile of frontage on the Ipswich River, covers more than 150 acres and was landscaped by an architect from the firm of the Olmsted Brothers. An additional 420 acres are also available. $6.5 million.

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PHOTOGRAPHY BRAD SCHWARM/COURTESY SOTHEBY'S INTERNATIONAL REALTY



JACKSON HOLE

Architect Larry Berlin built an 8,000-square-foot log house on six acres in Jackson Hole, Wyoming. Pinewood floors and lodgepole pine cathedral ceilings highlight the first floor. The entrance hall leads to an open living and dining area (above right), which is decorated with antique French, hickory and twig furniture. The kitchen has custom cabinetry, antique hardware, mahogany and granite countertops and a porcelain farmer's sink. An adjoining breakfast area features a fieldstone fireplace. Located in the northern wing are three bedrooms with private baths and the master suite, which has a heated deck. A stairway with hand-coped railings leads to the second floor, which contains three additional bedrooms and a family room with a stone fireplace and a deck. Adjacent to 1,800 acres of conservancy land, the property is landscaped with many native trees, gardens and wildflowers and offers panoramic views of the Teton Mountain Range. $8.95 million, including furnishings.

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continued on page 126



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MARIN COUNTY





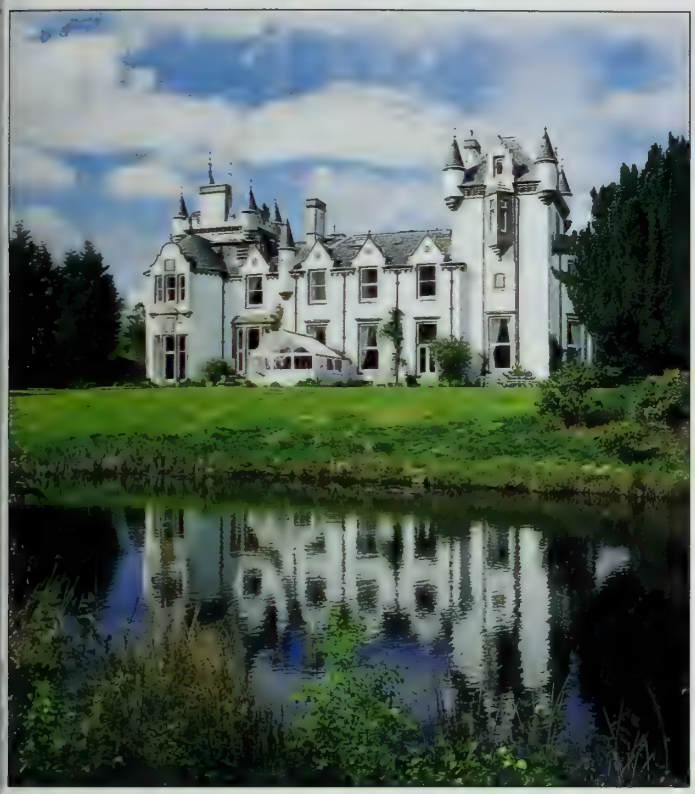
PHOTOGRAPHY VINCE VALDES/COURTESY PACIFIC UNION

Built in 1874, Home Place was owned for the next 112 years by the Kents, a family active in political and conservationist causes. The property encompasses nearly three acres in Kent Woodlands, about 17 miles north of San Francisco. The three-story residence features the verandas and columns of its southern style; inside are six bedrooms, a formal redwood-paneled dining room (above) and a living room with a rotunda. The gardens, with many trees originally planted by John McLaren, the landscaper of Golden Gate Park, include a rose garden, grape arbor, fruit trees, gazebos and a greenhouse. $12 million.

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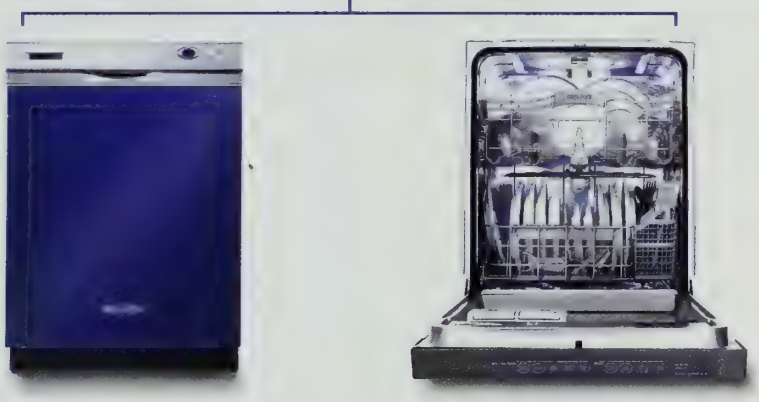


SCOTLAND

Forests and heather-covered hills surround Dalnaglar Castle, in Perthshire, Scotland. Inspired by the fortresses of the 16th and 17th centuries, the castellated mansion was built in 1864 on a naturally elevated site overlooking a river called the Shee Water. The house's history as a place for weekend guests and sporting parties is apparent in its size; there are 16 bedrooms, two sitting rooms, a gun room that doubles as a dining room and caretakers' quarters. The reception hall features decorative cornices, a polished timber floor, a fireplace with a stone surround and French windows that open to the garden. An additional dining room leads to a conservatory with a timber frame and potting benches. The castle has been restored by the current owners. There are stables and a kennel for four-legged guests. The 66-acre property is made up of several gardens, parkland, woodland and pastures and includes five cottages and a tennis court. The river is considered one of the best salmon spawning tributaries in the area, and trout-fishing rights come with the sale of the property. £950,000 ($1.36 million).

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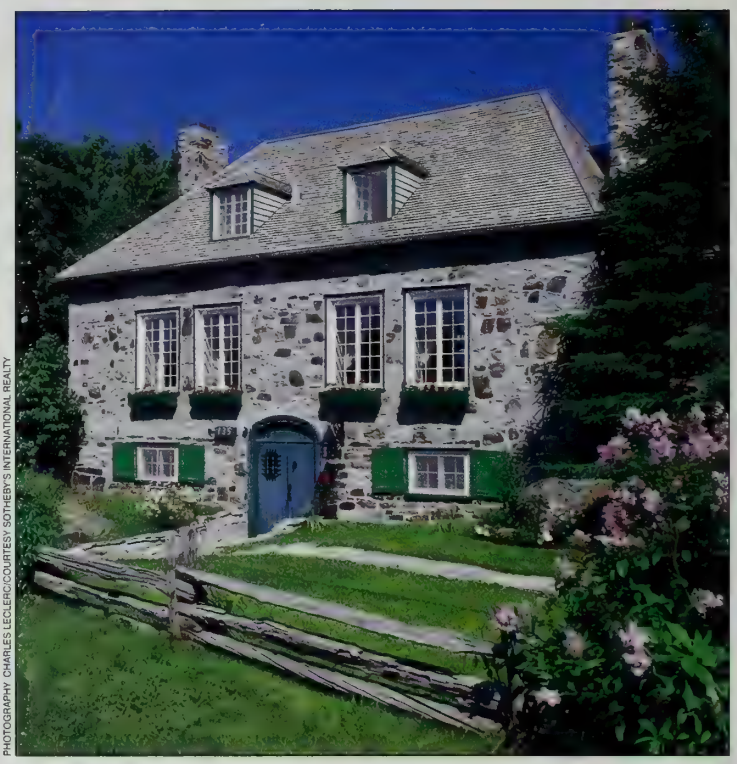
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PHOTOGRAPHY CHARLES LECLERC/COURTESY SOTHEBY'S INTERNATIONAL REALTY

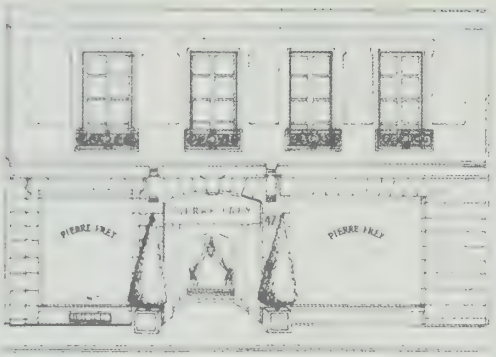
ILE D'ORLEANS

Dating from circa 1857, a stone farmhouse on the St. Lawrence River is a designated historic landmark. Known as Maison Nadeau, the house and its 27 acres of grounds are located on Ile d'Orléans, an island 20 miles from Quebec City. The 1,700-square-foot house has original details throughout, including the stone walls and wood beams in the kitchen, the paneling and stone fireplace in the family room and some of the fine molding and paneling in the salon, which combines the living and dining areas. The master bedroom, one of the house's four bedrooms, has a fireplace and a two-room bath. $595,000 Canadian ($387,000).

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Through Architects and Designers

EDITORS SELECT ESTATES FOR SALE

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CHARLESTON

● **Charles Pinckney House**

Colonel Charles Pinckney was a noted jurist and the father of one of the 39 men who signed the United States Constitution in 1787. Colonel Pinckney made his fortune as a planter, and around 1769 he fittingly built a two-and-a-half-story cypress-and-pine house in a former orange grove in Charleston, South Carolina. Throughout the years the residence has remained true to its original structure and detailing, with the exception of some interior alterations in the 1850s and a sensitive renovation in the 1980s, which included the addition of whirlpool tubs and a wine cellar. The original features include the Neoclassical front portico (above right), the cypress paneling in the upstairs drawing room, delft tiles surrounding one of the 13 fireplaces, and the molding in the first-floor public rooms (below). $4.6 million.



PHOTOGRAPHY: RICK RHODES/COURTESY HISTORIC CHARLESTON PROPERTIES

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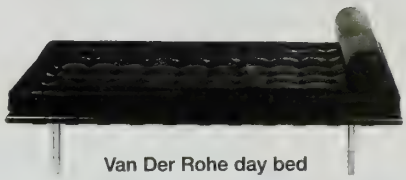
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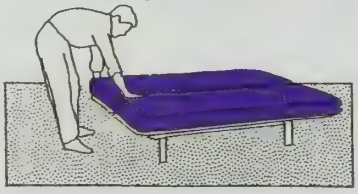
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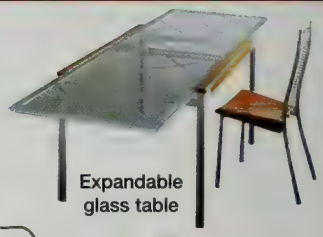
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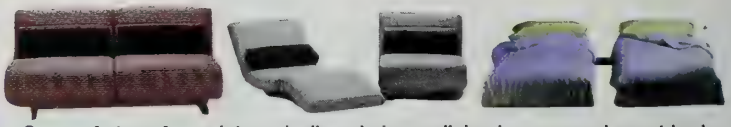
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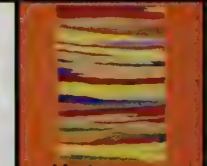
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EDITORS SELECT ESTATES FOR SALE

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DAVID GLOMB

PALM SPRINGS

● **William Cody**

Located in the Las Palmas area of Palm Springs, California, is a one-story house designed by architect William Cody, who used clean lines and open spaces to complement the desert environment. The 1962 residence has original terrazzo floors and wood-paneled walls that match the vaulted ceilings. Cody designed the four-bedroom house as a series of four pavilions; the living room pavilion is a 30-foot-square space with a wall of floor-to-ceiling windows, which look out to the pool. Another pavilion contains the master suite and a dressing area with built-in storage units. $1.55 million.

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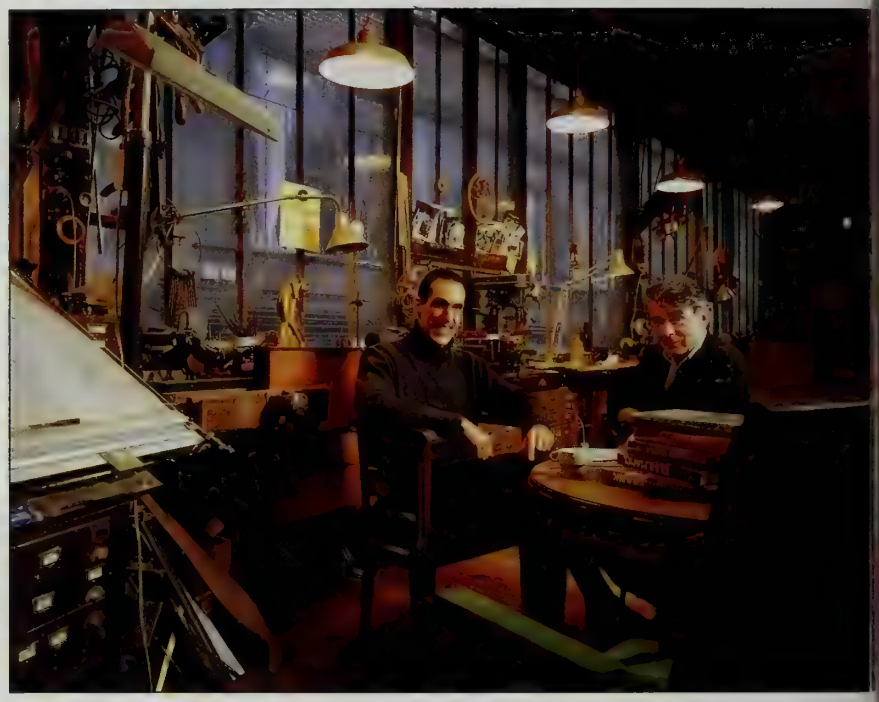

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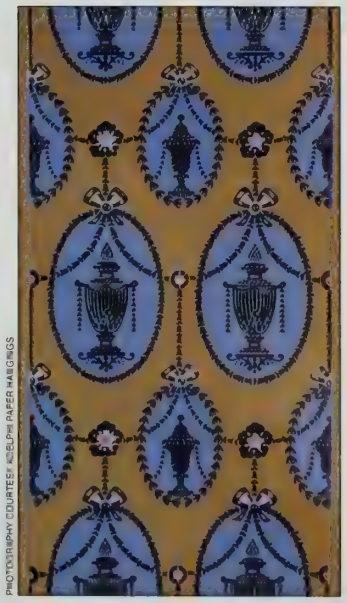


PHOTOGRAPHY VINCENT THIBERT



He's a wonderful source because he's incredibly knowledgeable about the pieces he restores," **Carlos Aparicio** says of Paris-based **Hugues Saint Gaudens**. "That and he makes really good coffee."

Saint Gaudens's Paris atelier (above left) specializes in restoring 18th-, 19th- and 20th-century furniture. Aparicio (above right, with Saint Gaudens, right), who is opening his own midcentury-furniture gallery in New York in February, consulted Saint Gaudens about an André Arbus daybed. "I trust this man completely," Aparicio says. "He's picky about his projects, and when you discuss restoration with him, he brings up documents and tells you what's missing and how the item was originally made. After all, he knew many of these designers, so there's a closeness to the furniture." Hugues Saint Gaudens, 5 cité de la Roquette, 75012 Paris; 33-1-47-00-55-04.



PHOTOGRAPHY COURTESY ADELPHI PAPER HANGINGS

AMERICAN ANTIQUES

Five years ago Christopher Ohrstrom, a historian of wallpaper styles and methods, founded a workshop at the Farmers' Museum in Cooperstown, New York. His wallpaper designs, which were taken from old American houses, were printed with handmade pine and pearwood blocks. The patterns on the blocks were engraved with lasers.

About a year ago the Farmers' Museum sold Ohrstrom the blocks his workshop created, and Ohrstrom and his partner, Steve Larson, established **Adelphi Paper Hangings**. The company is still based in Cooperstown and specializes in reproductions of wallpapers found in America from 1760 to 1860. The partners use an acrylic glue not unlike the rabbit-skin glue used 200 years ago. Ohrstrom, who counts **Thomas Beeton** among his clients, has long been knowledgeable about such styles as the Gothic patterns popular from 1840 to 1860 and the French geometric patterns that came about around 1815. Adelphi Paper Hangings; 540/253-5367.

Adelphi's ***Ribbon Sprig*** **wallpaper, right, and** ***Hamilton Urns***, **left**



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Craftsman extraordinaire **Brad Oldham** started off by making buttons for his brother's line of clothing. Since then his Dallas workshop has expanded full force into making tiles, glass and metal accents for the home.

"After learning about wire welding for the buttons, I became interested in ceramics, stained and fused glass, and metal casting," says Oldham (right, with client **David Rockwell**, left, and a group of airbrushed ceramic tiles). Today Oldham produces everything from aluminum shelving and drawer pulls to reproduction tiles.

"I never say no to a job," Oldham says. "There's always a way to realize someone's ideas; you just have to have an open mind." Brad Oldham, 1105 Levee St., Dallas, TX 75207; 214/752-9780.



PHOTOGRAPHY BILLY CUNNINGHAM





A shelf and doorknob, right, and drawer pulls by Brad Oldham

ELIZABETHAN WONDER

David Cutmore became interested in Elizabethan painted decoration while restoring a 16th-century residence. "I knew that a modern touch wouldn't work, so I decided to research how these houses were done initially," says Cutmore. "Unfortunately, there wasn't any information readily available on domestic secular dwellings."

As a result, Cutmore spent the next seven years looking through archaeology journals and touring Elizabethan houses, studying original artwork. His business, **Fairfax Traditional Decoration**, reproduces the brightly colored designs popular throughout Renaissance England. The patterns are taken from 16th-century residences and painted on either walls or cloths. Cutmore's clients include private homeowners, museums and antiques dealers.



PHOTOGRAPHY COURTESY FAIRFAX TRADITIONAL DECORATION



In William Shakespeare's Stratford-upon-Avon house, Cutmore used a charcoal-gray-and-white millefleur pattern for the room where the playwright was born (left). A black-and-white Italian Renaissance pattern (far left) was "one of the most common styles during this period," says Cutmore. Fairfax Traditional Decoration, 353 Bexhill Rd., St. Leonards On Sea, East Sussex TN38 8AJ; 44-17-9723-0786.

continued on page 148

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To the trade Photo Paul Robinson

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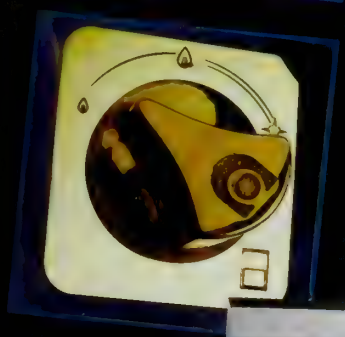
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By Jeffrey Simpson



COURTESY CLARENCE HOUSE

● Clarence House

A recent collection from Clarence House (212/752-2890) is extremely varied. *Meiji* is a design of irises in blue, yellow, purple and red printed in rows on an ecru background. It is available in cotton or silk. *L'Herbier de Colette*, which also comes in ecru, is a cotton fabric with a design of delicate pressed wildflowers. Similarly, *Fern Matelassé* has a botanical look, but the matelassé gives the impression that the design has been quilted onto the fabric. *Libellules* (above) is a japanesque Art Nouveau pattern of silver dragonflies surrounded by medallions and trelliswork. The fabric is a silk, cotton and rayon blend. *Vortice*, which in Italian means whirlpool or eddy, is a pattern of interlocking circles and black ink lines and is printed on either a sheer fabric or a white union cloth.

● Designers Guild

London-based Designers Guild is represented in New York at Osborne & Little (212/751-3333). The firm has a new collection called Kepala that is derived from Malaysian and Indonesian fabrics. *Punca Mole* (right) is a design on a purple union cloth with quatrefoils in shades of hot pink, gold and blue. *Kepala Persimmon* (below) is the signature pattern of the collection. The cotton print has rows of silver medallions on purple with a broad border of abstract Indonesian designs in persimmon red.





PHOTOGRAPHY COURTESY DESIGNERS GUILD

● Maya Romanoff

Precious Metals is a new collection from Maya Romanoff, known for his avant-garde designs in the 1960s and 1970s. His company, which now makes only wallpaper, is represented in 15 showrooms, including Bergamo in New York (212/888-3333), Holly Hunt in Chicago (312/661-1900)—his hometown—and the Bradbury Collection in Los Angeles (310/657-3940). The new line upholds Romanoff's reputation for innovative design. *Champagne Silver* has silver-leaf squares with torn edges, while *Vermilion Gold* (left), which has the same squares in gold, looks as though it was loosely pasted onto a black or scarlet background. *Fired Screen* suggests tiles glazed in shades of copper, brass and gold. In other collections, Romanoff has applied wood veneer or laminated marble and granite powder to paper backings.



COURTESY MAYA ROMANOFF

● Stroheim & Romann

Several new collections from Stroheim & Romann (718/706-7000) feature fabrics with traditional images. The Penrose Collection's *Rosa Maria Plaid* has an apricot background covered by a raised grid of lines, with a rose in the middle of each square. *Le Coq*, in the Provence V Collection, has a woven green-and-white pinstripe with small green roosters sporting red combs. *Country Fable*, which is part of the Les Toiles III Collection, is a linen toile printed with an adaptation of 18th-century themes. Farmers, barnyard animals and picnicking aristocrats are shown in purple on a white background.



COURTESY STROHEIM & ROMANN

JAB, Stroheim & Romann's European partner, has a silk taffeta, *Gasparone* (left), in the Sumptuous Stripes Collection. It has wide fuchsia and orange stripes and narrow blue, green and metallic gold chenille stripes. □

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"My goal was to create a finely detailed Spanish Colonial Revival house where none existed," says Los Angeles designer Craig Wright (left). He turned for guidance to his former residence, the Andalusia apartment building, designed in the 1920s by Arthur and Nina Zwebell.

INSPIRATIONS IN LOS ANGELES

A HOLLYWOOD ENDING FOR A DESIGNER'S HOUSE ABOVE SUNSET BOULEVARD

Houses, like people, carry a genetic imprint; even the most contemporary of dwellings come with ancestry. Whether that ancestry is accepted, rejected or improved upon, it is nonetheless deeply embedded in the character of a house. This heritage is often cherished and refined and expanded, so the descendant becomes a more fully realized version of its progenitor.

Such is the case with a Spanish Colonial Revival residence that interior designer and antiques dealer Craig Wright recently remade for himself in the hills above Sunset Boulevard in Los Angeles. For the last ten years Wright had been living in the fine and fabled Andalusia, a courtyard apartment building designed by the gifted husband-and-wife team Arthur and Nina Zwebell, which he had tenderly restored (see *Architectural Digest*, December 1993). During the 1920s the Zwebells helped perfect the vocabulary of the romantic Mediterranean hybrid that is often claimed by southern California as its one indigenous style. The Zwe-





Interior Design by Craig Wright/Text by Michael Frank
Before Photography by Peter Valli/After Photography by David O. Marlow



Opposite and This Page: "The arched openings to the dining and living rooms are aligned to give the sense of a vista in the entrance hall," Wright says. He refinished the floors to look like old leather and installed leaded-glass windows for period detail. Quatrain chairs.

BELOW: Wright first considered a stone fireplace for the living room but later replaced it with a marble one. RIGHT: "I wanted a simple space that would evoke the atmosphere of the Mediterranean. There's a sense of restrained opulence." Gueridon, Hinson & Company.





bells' nimbly articulated combination of thick plaster walls, tile roofs and beam ceilings, wrought iron window grates and balconies, courtyards with splashing tiled fountains, dense plantings and outdoor fireplaces was prominent in Wright's mind as he searched for his new house: "I wanted to bring the spirit of the Andalusia with me," he explains. "The place had cast a strong spell."

Still, Wright needed more room. He spent several years patiently looking for the correct building stock, ideally a house built in the 1920s and in the Spanish Colonial Revival style. It did not have to be perfect in all respects; Wright planned to splice some of the genetic code of the Andalusia onto whatever house he acquired.

The house he eventually found had the appropriate fundamentals at least. It was from the right period. It had thick plaster walls and a tile roof. Its rooms had decent if not overly generous volumes. On the downside, several of the upstairs rooms were small and choppy. Its windowpanes were clumsily horizontal rather than elegantly vertical. Its door casings were incorrect, its hardware prosaic and its general level of detailing far too low.

WRIGHT PLANNED TO SPLICE SOME OF THE GENETIC CODE OF THE ANDALUSIA ONTO WHATEVER HOUSE HE ACQUIRED.

But Wright was delighted. "The house was solid, ample and old—just what I wanted," he says. "It was also blank enough to allow me to act on the main lesson I had learned from the Andalusia. This, quite simply, was that each room had to be given an individual character. The





Zwebells were very conscientious about that, and it's one of the things that make their buildings so memorable, both to look at and to live in."

Wright began by replacing all of the windows; the originals, he supposes, were "ordered out of a catalogue —and they looked it." They now have the vertical orientation he prefers, and some —for privacy—are leaded, modeled on a pattern the Zwebells had used. He copied the building's door hardware and even the heating grates, which he had cast in bronze.

Each room then received some individual note, determined in part by the interior architecture, in part by the interior design. In the entrance hall, for example, Wright retained the magnesite floor and staircase, but he refinished them to the color of old leather. He simplified the wrought iron banister, and he curved the part of the


BEFORE

OPPOSITE: "All the furnishings in the living room's reading corner are from the same period but different countries," Wright says. Late-18th- and early-19th-century pieces include a Baltic secretary and a pair of Danish armchairs. The gouaches, of Vesuvius, are Neapolitan.

RIGHT: "The dining room is rather small and square," Wright says. BELOW: He countered those qualities with a plasterwork ceiling and a floor in a color designed to disappear. The lantern, table and Louis XVI–style side chairs are from Quatrain. Scalamandré drapery fabric.


AFTER



ceiling under the stairs that had been sharply and awkwardly angled. Against this solid, well-conceived background he installed his usual cosmopolitan mixture of furnishings and art: a seventeenth-century copy of a Roman bust, an Italian console, a nineteenth-century copy of a Roman light found at Pompeii. These pieces widen the house's genealogy to embrace its more remote, but strongly influential, Mediterranean ancestry.

In the step-down living room, Wright restained the ceiling beams, and he replaced the mantelpiece—initially with a stone surround, which he quickly recognized as a mistake, and later with a Louis XIV–style rouge-marble mantel that is "so simple it could be Italian, French, Spanish, even Danish." The walls were treated with a faux-

LEFT: The designer added a soffit and columns to the study upstairs to "tie the area to the adjacent master bedroom." BELOW: The early-19th-century commode, as well as the Georgian silver knife box on it, and the reproduction 1940s leather chairs are from Quatrain.



EMOTE, BUT STRONGLY INFLUENTIAL, MEDITERRANEAN ANCESTRY.



fresco technique that gives them "a feeling of age, of old Italian plaster." The color there, as throughout the house, falls somewhere in the gap between bone and sandstone. The furnishings are once again a mix: Venetian gilt chairs, French side tables and mirror, the rug that he used in the living room at the Andalusia. The silk draperies supply a counterpoint. "This kind of contrast was my approach to the interiors generally," Wright explains. "Rough walls paired with silk curtains, a silk sofa paired with leather chairs."

Again under the influence of his apartment in the Andalusia, which had an elaborate ceiling in the dining room, Wright applied a coved plasterwork ceiling to his new dining room and had it gilded and lit from below. He installed cupboards for stor-

LEFT AND BELOW: "The guest bedroom gives the impression of belonging to a gentleman traveler," the designer explains. The sofa is covered in faux crocodile leather from Mimi London. Bedcovering brocade, Scalamandré. Brunschwig & Fils drapery damask.





LEFT: Wright replaced a terrace door with a round window and incorporated a sewing room and part of a hall into the master bedroom. BELOW: "The draped walls have a tented effect and disguise windows and openings that detract from the symmetry of the room."

age, draperies that he had been saving for more than twenty-five years and a carved giltwood mirror after Richard Mique, who designed interiors for Marie Antoinette. The room, though small, is charged with atmosphere.

Wright substantially reconfigured the second floor. He enlarged the master bedroom by taking space from a hallway and a sewing room. In the study that now adjoins the master bedroom, he installed columns and built-in bookshelves; for the bedroom itself, which remained awkwardly shaped, he came up with the idea of draping the space in the Directoire manner. "This helped solve the oddness of the room and gave the impression that the bed was draped," Wright points out. In the guest bedroom, Wright used the exuberantly carved Tudor bed he had had in his guest bedroom at the Andalusia. Around it he created "an Edwardian gentleman's chamber—wicker, trunks, damask, linen," he says. "A tasteful Edwardian gentleman, to be sure."

His new house connects him not only to his beloved Andalusia but to the houses where he grew up, in Palos Verdes, California, including his grandmother's house, which was also built in the 1920s and in the Spanish Colonial Revival style. "If I were setting out to make up the ideal house, I'm not sure I would choose Spanish Colonial Revival," Craig Wright comments. "But I feel that it's the most harmonious approach to take in southern California. And obviously, it's in my past." And, one might add, his genes. □



OPPOSITE: Like many of the rooms in the house, the master bedroom was a relatively small, plain space. Wright chose a simple palette of mostly ivory and black to further the illusion of more volume; he added interest with columns and other architectural details.


THE ELEMENTS OF STYLE
ARCHITECTURE INTÉRIEURE
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NEW LIFE ON LONG ISLAND

BRINGING A MORIBUND RANCH HOUSE BACK FROM THE BRINK

Architecture and Interior Design by Shelton, Mindel & Associates
Text by Nicholas Shrady/After Photography by Michael Moran



RICHARD LEE

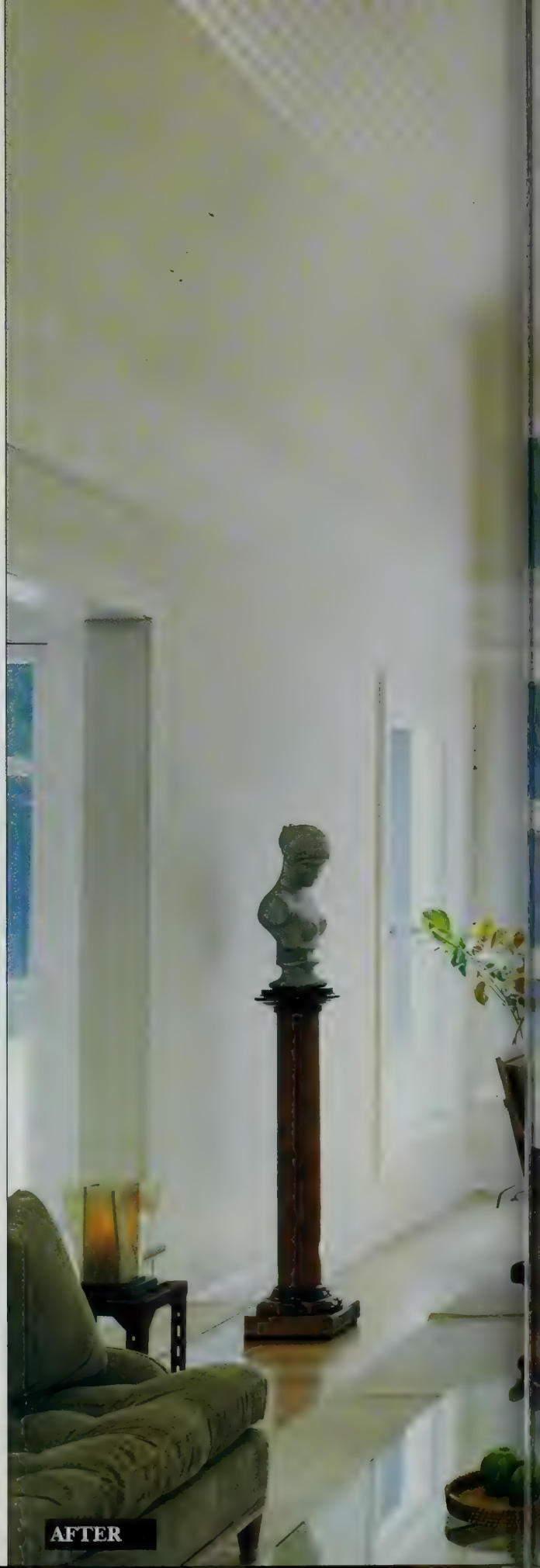


BEFORE PHOTOGRAPH COURTESY SHELTON, MINDEL & ASSOCIATES

BEFORE

"Could we take the ranch house building type and make it something else?" asked Lee Mindel (left, with Peter Shelton, right), of Shelton, Mindel & Associates. The architects reconfigured a low-slung 1960s residence on Long Island for Michael and Carol Newman.

ABOVE: The living room ceiling was pitched and had skylights. Below: The architects raised it and extended the room. "All the rooms were similarly scaled, though the proportions varied," says Shelton. Sofa in Holly Hunt fabric. Holly Hunt stools at rear.



AFTER




AFTER



LEFT: "The living room fireplace was too Pebbles and Bamm-Bamm," says Mindel. OPPOSITE: The hearth was enlarged and framed with a minimalist mantel. The architects decorated the house with 20th-century pieces, such as a 1927 leather chair by Fritz Henningsen.

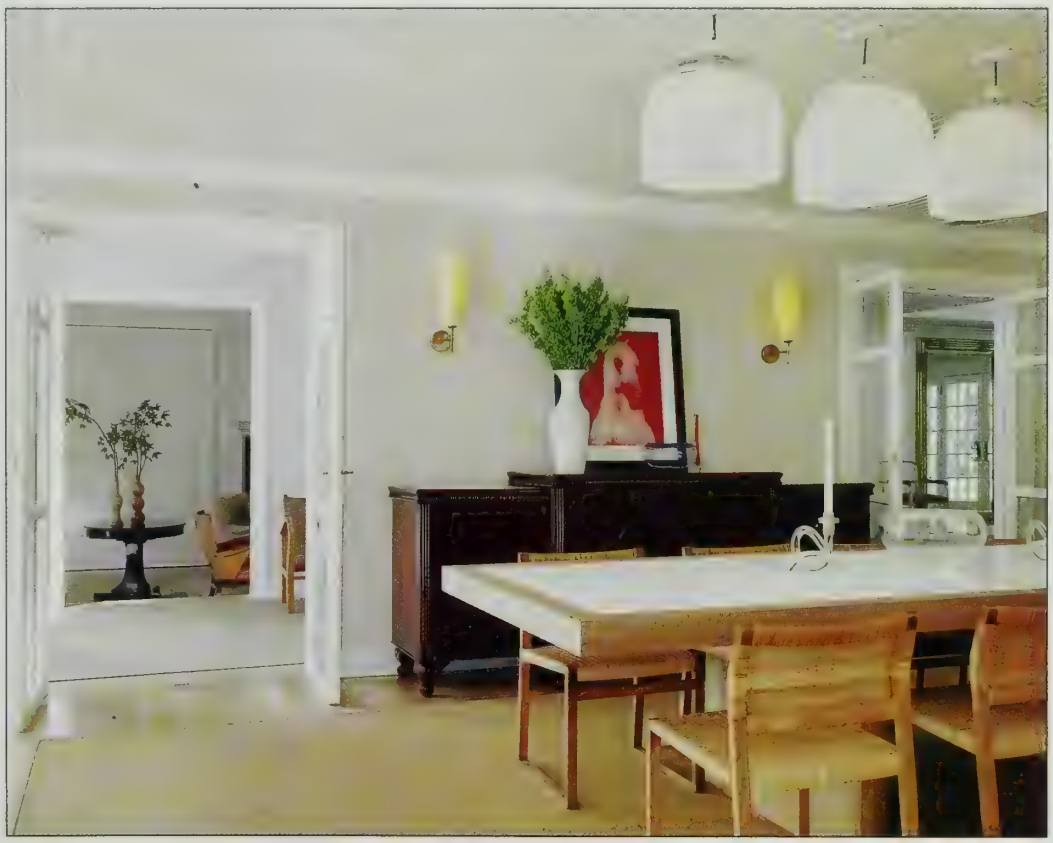
Rarely does the office provide aesthetic inspiration for the home, but as Michael Newman, former chief financial officer of Ralph Lauren Polo, watched the design of the firm's New York headquarters take shape, he couldn't help but feel that Peter Shelton and Lee Mindel, of Shelton, Mindel & Associates, were just the architects to transform the Long Island house he shared with his wife, Carol. He promptly asked the partners to his house.

What Shelton and Mindel found was a less than distinguished ranch house—a period piece from the sixties, when a good many of Long Island's great estates were being relentlessly divided and subdivided and houses such as the Newmans' were springing up across the landscape. "It looked as if it belonged in a scene from *The Sopranos*," says Mindel. "Still, it was solid and well built, and the property was beautiful, which is why the owners bought the place to begin with. Peter and I saw a project with potential."

Although the owners had revamped a number of interior details soon after they acquired the house eight years ago, the changes, admits Carol Newman, were decorative rather than architectural. "We replaced sliding doors with French doors, laid down new floors and updated fixtures, but it was all rather tentative. The house lacked unity, and we weren't sure how to achieve it."

Before Shelton and Mindel could even consider any architectural intervention, however, they had to resolve a far more fundamental problem—the house's flawed siting. "It was an all too typical instance of the original builders not understanding or simply ignoring the rural context," Mindel says. "The pool had been built just outside the back of the house and acted like a kind of boundary, an obstacle to the house's integration into the landscape. Not to mention that in the Northeast, a pool is hideous a full seven months of the year, and this pool happened to be visible from virtually every room in the house."

The architects persuaded the Newmans to relocate the pool to a lower tract of the property, one that benefited from greater exposure to the sun. They then designed a series of walls, built of indigenous fieldstone, which function both as retaining walls and as borders, defining as well as concealing the pool area from the house. "They serve a definite purpose, but they're also sculptural and provide a way of subtly alluding to the classic estates in the neighborhood, which use so much of this stone," explains Mindel. "They're very much about establishing a sense of place."



RIGHT: "We wanted the dining room to feel horizontal to differentiate it from the other rooms," Mindel explains. "While the scale is intimate, we used reflective paint on the ceiling and a glass-topped table of our own design so the space would be bright and sparkly."

"I'VE ALWAYS BELIEVED THAT GOOD ARCHITECTURE HAS A REDEMPTIVE QUALITY ABOUT IT," SAYS MINDEL.





ABOVE: "The kitchen was dark, with awful cabinets," says Mindel. RIGHT: He and Shelton lifted the ceiling to echo the living room and installed birch cabinets and off-white glass tiles to lighten the space. The table is by Eero Saarinen. Sub-Zero refrigerator; Viking range.

Imbuing the ranch house with a more logical layout was, says Mindel, a particularly daunting task. "The interior followed an open plan, but it was far too exposed," recalls Mindel. "There was no place to hide." The architects saw the need to anchor the house, to give it a center and to impose a hierarchy on the interior spaces. They extended the living room both upward and outward, creating an additional massing at the center that breaks up what was a monotonous roofline. The new living room has become the house's focal point; walls, albeit with generous thresholds, now separate spaces that were ill defined. "Formerly, one walked in the front door and was confronted with everything all at once," says Mindel. "Now there are four options: the entrance hall, the foyer, the dining room or the living room. Each space has its own character, scale, light and function."

As Shelton and Mindel's work on the house was drawing to a close, the owners asked them to take charge of the interior design. "It just didn't make sense for Peter and Lee not to be involved in the interior," insists Carol Newman. "Not after everything they had done to transform this house. By sticking with the same architects both inside and out, I think we managed to create a clear, consistent style."

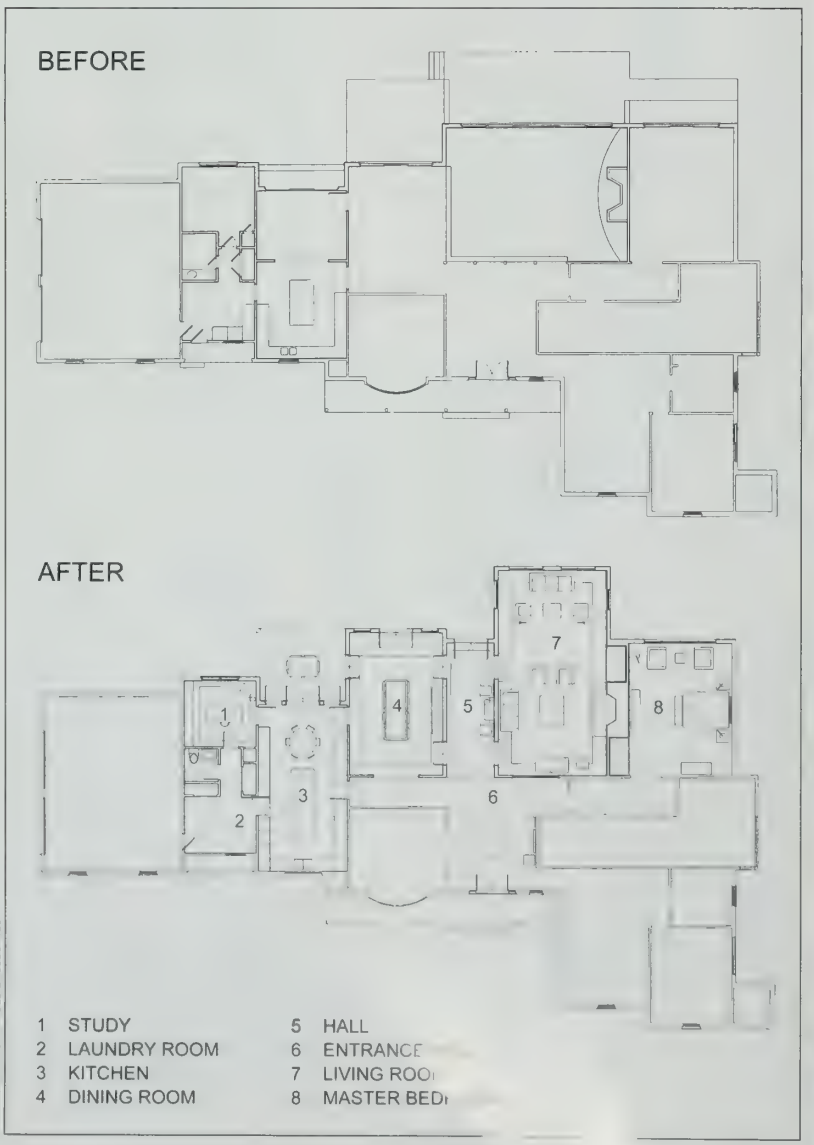
While many of Shelton and Mindel's projects, among them fourteen AIA award



winners, display purity of volume and form, the architects were well aware that the Newman house was no corporate headquarters or So-Ho loft. It would require a warmer, more conventional design. They mixed classic twentieth-century furniture and objects with the occasional antique and came up with some custom-made pieces when the need arose.

The tone is immediately set in the entrance hall, where a circa 1930 tubular chair by Dutch designer Mart Stam sits beside a Regency table. The walls, painted an eggshell hue, are bare but for a gilt mirror. In the living room, it is the light-reflecting tones of the fabrics used for the sofas and chairs that provide a contemporary feeling. The room's furnishings and their arrangement, however, remain traditional. "This is the most formal space in the house, so we placed a nineteenth-century mahogany table in the center of the room to give a sense of weight," explains Mindel. "The remaining furnishings, like the chair by Fritz Henningsen, the chan-

RIGHT: "We kept the ceiling height in the master bedroom but added a paneled wall whose grid is based on the pattern of the windows," says Shelton. Ralph Lauren chair fabric and bed. BELOW: The plans called for a new hall and for the living room to extend into the garden.



COURTESY SHELTON, MINDEL & ASSOCIATES







ABOVE: "The property was the residence's biggest asset, but it was poorly planned," says Mindel. BELOW: "We moved the pool to a spot lower on the site because it had been right up against the house, blocking access to the garden, and it was an eyesore in the winter."

RIGHT: "We created a series of cascading, sculptural walls to contain the contours of the land," says Mindel. "They're built of the indigenous stone that's used in the large estates in the area, but we didn't copy the old walls," says Mindel. "We just alluded to them."

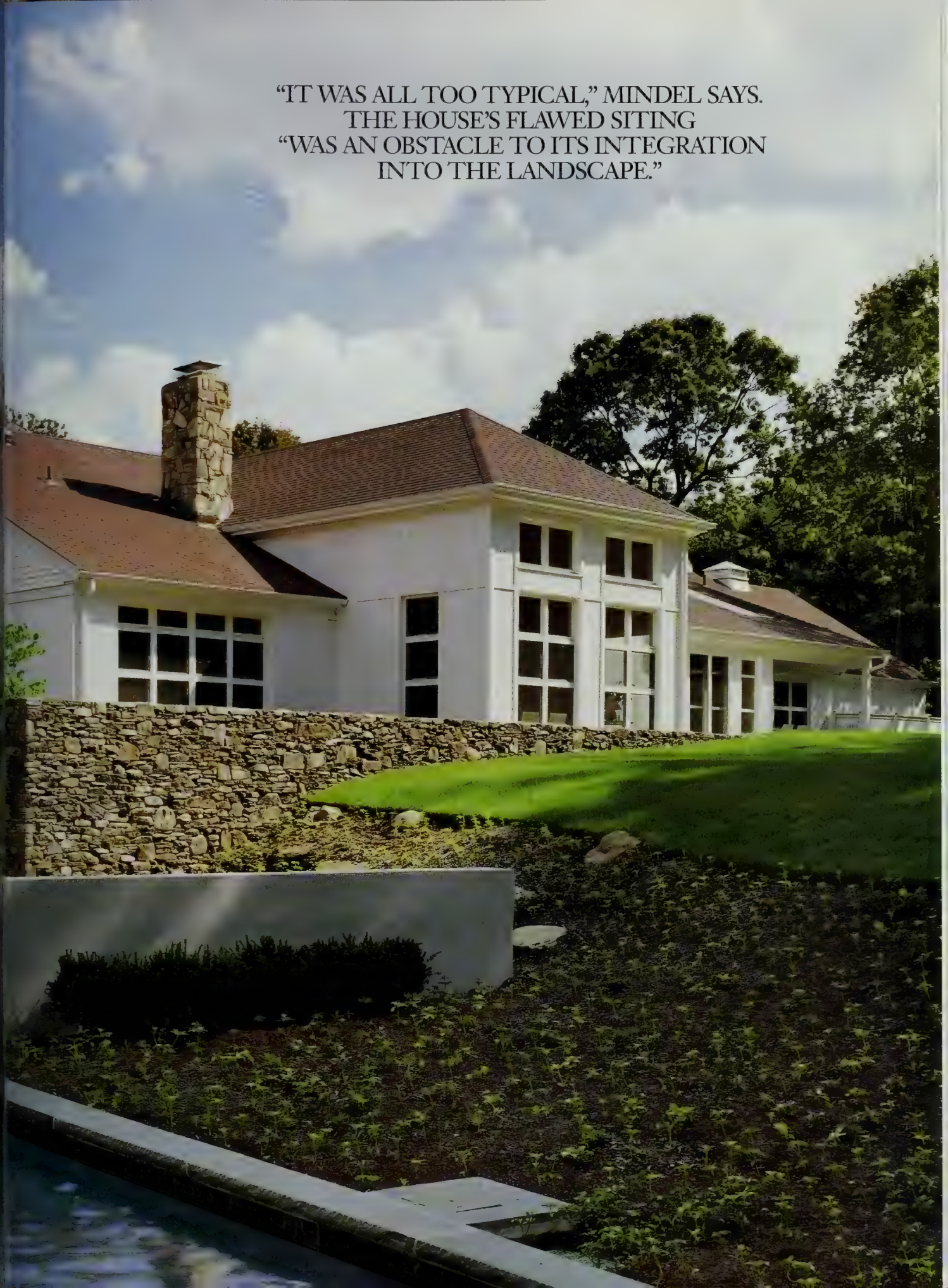


delier by Gilbert Poillerat and the Jansen chairs are all modern classics. The room is elegant but inviting."

Although the architects raised the living room ceiling to create a degree of verticality, they lowered the dining room ceiling to convey a sense of intimacy. There, they kept the furnishings to a minimum: a mahogany sideboard (one of the few pieces that the Newmans kept from their previous décor), a ing table of German oa glass that the architects signed and wicker chairs Mogensen. Floor-to-ceilin windows offer views of the new garden, and there is no pool in sight.

"I've always believed that good architecture has a redemptive quality about it," explains Mindel. The notion couldn't be more apt. A ranch house made up of ambiguous spaces, cut off from its surroundings and very much in need of unity has become something quite different. "If the Newman house looked far removed from the estate from which the property was carved, now appears worthy of its surMindel con- has





"IT WAS ALL TOO TYPICAL," MINDEL SAYS. THE HOUSE'S FLAWED SITING "WAS AN OBSTACLE TO ITS INTEGRATION INTO THE LANDSCAPE."



A PHOENIX RISES IN MONTAUK

REBUILDING THE HISTORIC HOUSE OF DICK CAVETT AND CARRIE NYE

Original Architecture by McKim, Mead & White
Restoration Architecture by Wank Adams Slavin Associates
Text by Michael Frank/After Photography by Peter Aaron/Esto







After their Montauk Point, New York, house—designed by McKim, Mead & White in the early 1880s—burned down, Dick Cavett and his wife, actress Carrie Nye, asked architect James W. Hadley to replicate it. OPPOSITE ABOVE: The original house, named Tick Hall.

"I never had a vision that I'd end up in a significant house," says Cavett (opposite), "but I'm glad it turned out that way." ABOVE LEFT: The fire left only a chimney standing. ABOVE: Tick Hall reincarnated. "The moral of the story is that you *can* wholly copy," says Nye (left).

"We could have just made the house *look* like it did," says Nye, "but we used the same aged southern pine for the interiors." RIGHT: In the living room was a screen by Stanford White. FAR RIGHT: It was recreated with 180 spindles. Lee Jofa chintz. Brunschwig & Fils sofa.

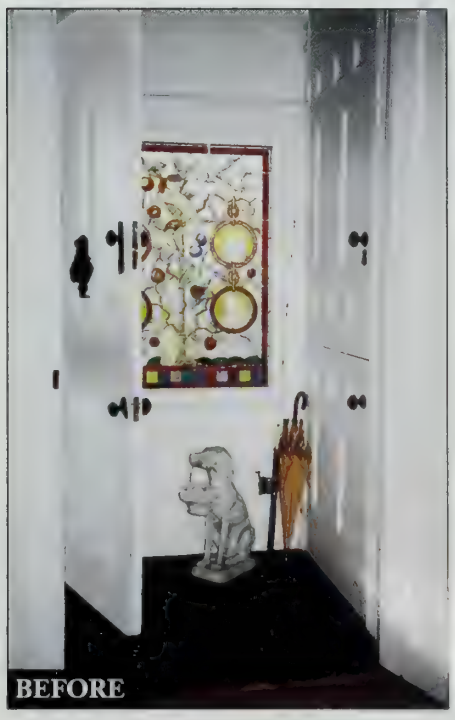


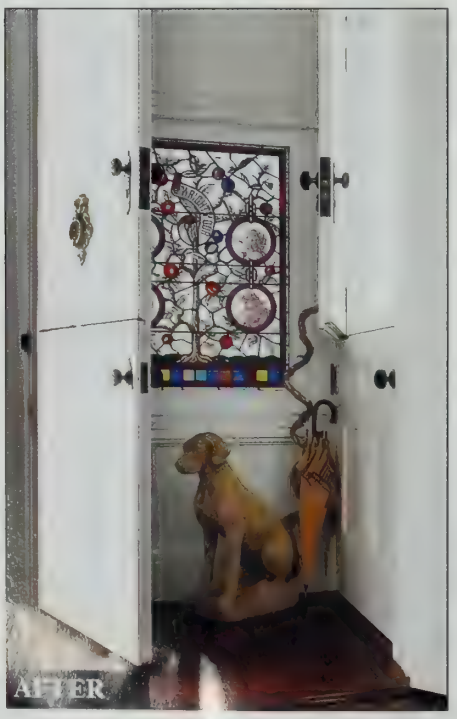


Nearly thirty years ago, when Dick Cavett was the subject of a profile in *The New Yorker*, the author of the article obscured the location of the Stanford White–designed beach house that Cavett shared with his wife, actress Carrie Nye, by giving Montauk Point the pseudonym East Egg. It was a playful reference to the twin Eggs—East and West—that stood in for two fashionable communities on Long Island in *The Great Gatsby*. In view of the trajectory of Cavett's career—and the fate of his house, which burned to the ground in a fire in 1997—there is a kind of poignant prescience to the allusion.

It's hard to think of F. Scott Fitzgerald without thinking of his often-invoked maxim, "There are no second acts in American lives." But while Cavett's career and his house alike have been through some rough times of late, both have emerged from them in surprising ways. "I see myself less as a second-act than an olio sort of fellow, anyway," Cavett says, displaying his characteristic brainy and waggish knowledge of show business arcana. (The olio was the entertainment presented between the acts of a burlesque or minstrel show.)

When Cavett started out, he performed stand-up comedy in small clubs in New York. In 1969 he developed *The Dick Cavett Show*, which he hosted for about twelve years. His guests—among them Groucho Marx, Bette Davis, W. H.





FAR LEFT: A stained-glass window allowed light into the entrance hall. LEFT: Since no original plans for the house still existed, local glass artisan Jack Cushen reproduced the window from a photograph, which was scanned and computer-corrected for parallax.



Auden, Noël Coward, Alfred Lunt and Lynn Fontanne—gave him access to a now-vanished generation of entertainers, so by this point Cavett himself is a compendium of cultural associations and anecdotes that go far back in time.

In his present olio he is the narrator of the Broadway revival of *The Rocky Horror Picture Show*. "In *Rocky Horror* I follow a script," he says, "but there's a lot of talk from the audience and a lot of ad-libbing to go with it. It's like being heckled in a nightclub, and I did better when I was heckled. I played funnier."

If the story of Cavett's career is more a sequence of olios than a succession of acts, the story of his Montauk house is very much the opposite. Act one: Before the Fire began in the mid-1960s, when Cavett and Nye first rented, then purchased, Tick Hall, the last in a group of seven Shingle Style houses designed by McKim, Mead & White and built between 1881 and 1883 as hunting and fishing cottages for a group of well-to-do New Yorkers. The cluster, at the eastern tip of Long Island, was

"LIVING IN THE HOUSE WAS LIKE LIVING WITH A GREAT PAINTING. IT IMPROVED YOU. I HAD TO HAVE IT BACK."

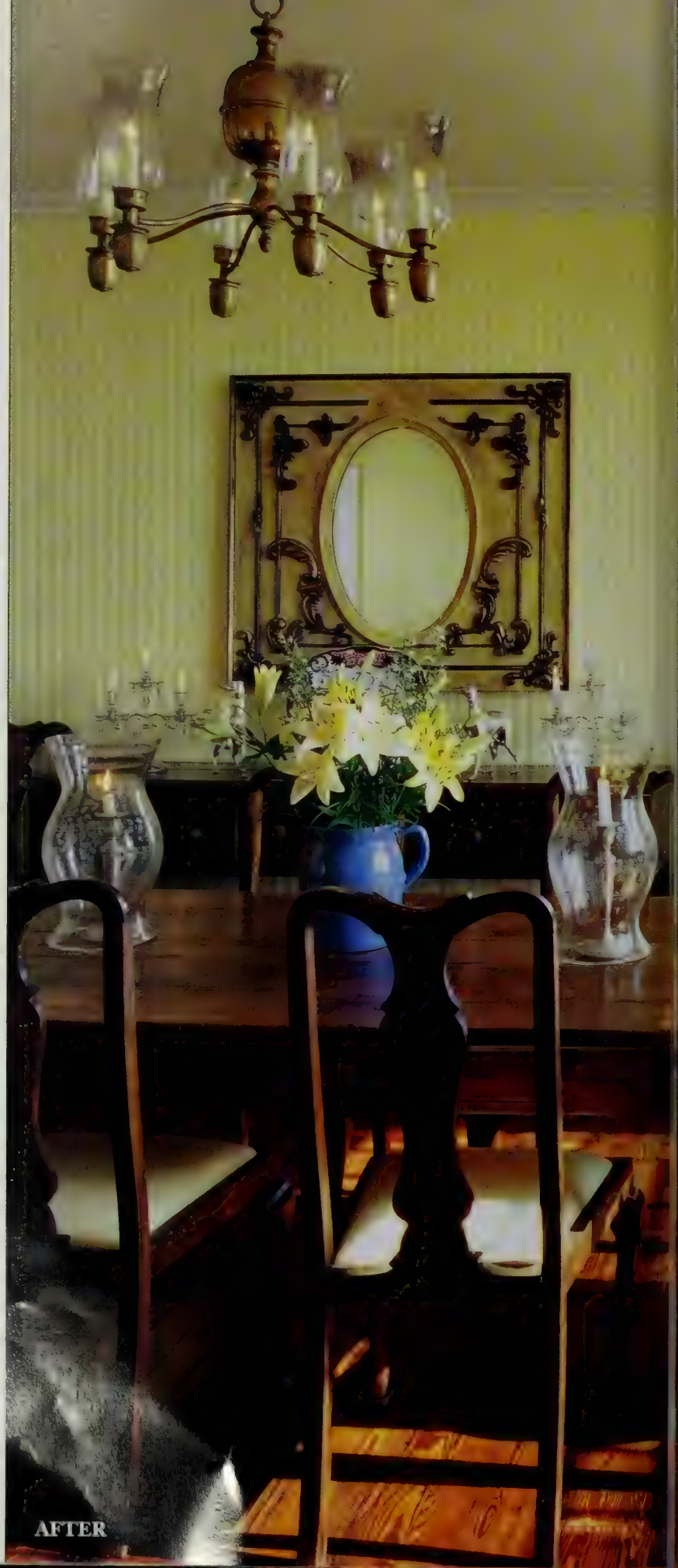

BEFORE

known as the Montauk Point Association Houses, and Frederick Law Olmsted was commissioned to plan the site. They had wide porches that embraced the sea, generous dormers, exquisite detailing, abundant light. Originally accompanied by a clubhouse, the houses were among the earliest designed by the firm, which White and his partners had just formed in 1879.

Nearly four years ago Tick Hall went up in flames. Roofers, there to make repairs, were on their lunch break and may have left behind a blowtorch, which may have emitted the fatal spark. "No one knows for sure what happened," says Nye. Nothing remained except for the chimney, the shadow of a foundation and a pile of charred rubble. "I lost precious letters and inscribed books," says Cavett, "the only arrowhead I'd ever found after a lifetime of looking; my tap shoes, which I treasured because the great Honi Coles had applied taps to them in his own special way. Irreplaceable things, beloved things all."

Nye lost family furniture, photographs and possessions that spanned five Mississippi generations (she is a na-

ABOVE: Beaded-board walls and ceiling distinguished the dining room. RIGHT: Nye asked the contractors to ripple the beaded boards to give a sense of age. "We wanted soft edges, ripples in walls, rattles in windows," Nye says. "It nearly drove the contractor crazy, but he got it."


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ABOVE: The wood room. RIGHT: The new space has paneling sawn from 100-year-old logs. Designer Bill Cornfield helped Nye select the fabrics throughout. Sofas, and print for sofa, draperies and chair cushions, from Brunschwig & Fils. Solid sofa fabric from Lee Jofa.

tive of Greenwood, in the Delta, and after her parents' deaths moved every stitch of their lives into Tick Hall—"Mississippi furniture, Mississippi silver, Mississippi weird stuff, Mississippi dust"). But for her, the contents were far less important than the house that contained them. "It was impervious to time, to change," she says. "It was a remarkable piece of architecture, and living in it was like living with a great painting. It improved you. I had to have it back."

And so a most unlikely act two—Reconstruction—came into being. Nye was determined to have Tick Hall again: not a version of the house, not an impression or evocation of it, but the house. Cavett was skeptical. "I couldn't imagine it would be anything like a convincing reproduction," he remembers, "but Carrie was on a mission." "I didn't know if we could pull it off," she says, "but I had to try. I figured, architecture is like music; it's written down. We can't play as well as Mozart played, but we can play. We can resurrect a house from our knowledge and our memory of it. And as long as we used the same materials, as long as we didn't fake or cut corners or Disney-fy, I thought we'd have a reasonable chance of succeeding."

In the case of Tick Hall, however, there was nothing written down. The house was built early in McKim, Mead & White's history, and the plans for it were most likely lost when the firm





FAR LEFT: The Cavetts had installed additional kitchen cabinets in the 1970s. LEFT: New cabinets were constructed, then painted uniformly white. "The carpenters built them better than they had been built before," Nye says. "They made the kitchen less funky."



moved in 1891. No archival or preservationist photographs had been taken. There were the Cavetts' informal snapshots—albeit more than three decades' worth—and there was memory and there was a pile of blackened remains. And that was all.

To oversee the project, the Cavetts hired James W. Hadley, of Wank Adams Slavin Associates, a firm known for its preservation work. "Carrie Nye presented the idea of reconstruction to me so persuasively," recalls Hadley, "that I didn't hesitate for a moment, despite the fairly daunting scope of the task."

Project architect Keith Gianakopoulos began by surveying the site, measuring the grades and the remnants of the foundation for their dimensions and measuring the height of the fireplace openings. He proceeded to comb through the rubble, and in this he was extremely fortunate: He found one piece of a wall with the old shingles and another with lengths of the beveled siding that clad the first floor; he found molding boards, window glass, twisted

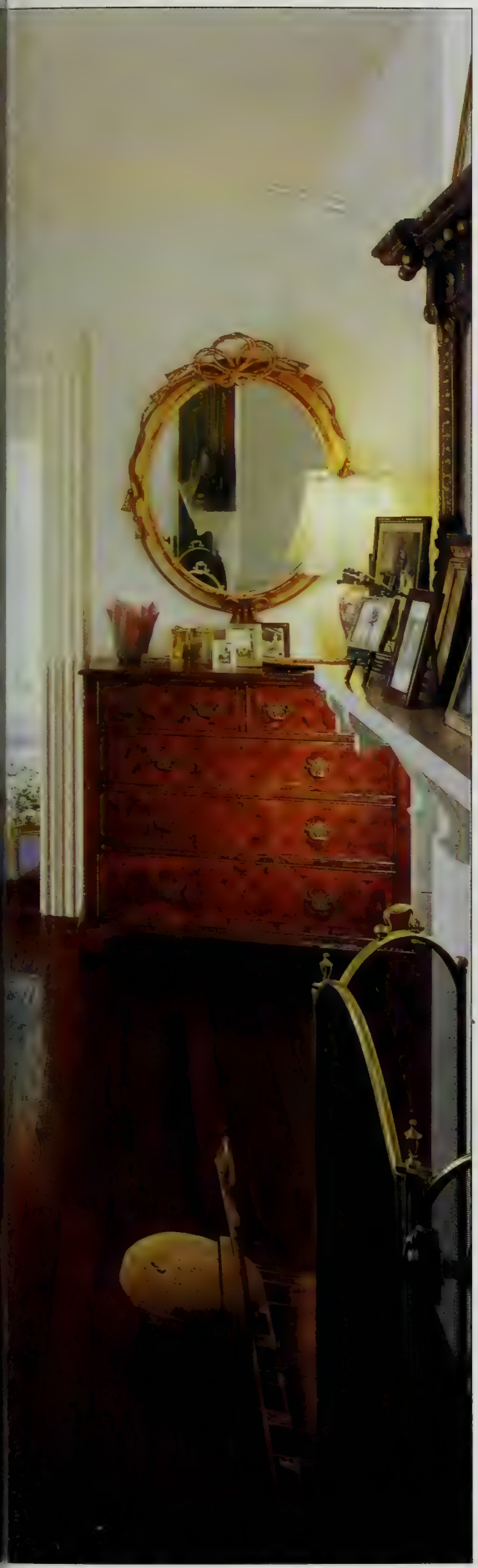


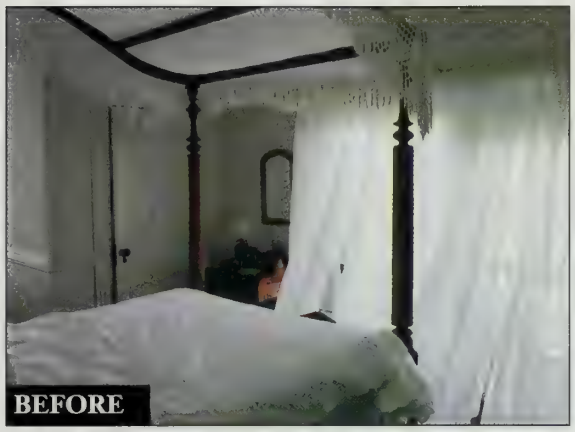
ABOVE: Antiques Nye inherited from Mississippi relatives furnished the master bedroom. RIGHT: Pieces from the 19th century that she bought in Mississippi and Louisiana served as replacements. "I feel like I'm right back in the master bedroom, except the bed is better."

door hardware; he found a fireplace tile with a telltale stamp on the back identifying its manufacturer.

Hadley's firm drew plans, inferring the original house from the foundations and from photographs and recollections offered by Cavett, Nye and friends who had been frequent visitors to the place over the decades. They were able to discern ceiling heights from window drawings and measurements that the Cavetts' draper had saved in his files. At one point Hadley and his team even counted floorboards in snapshots, looking at them through jeweler's loupes. Finally, they generated a computer model, corrected any discrepancies between the model and the pictures and the memories, and construction began.

Because Tick Hall had been built largely of old-growth southern pine, which can no longer be lumbered, the architects used reclaimed southern pine and sinker wood, cut from logs that had fallen to the bottom of waterways. They examined the other houses in the association for planing techniques and







graining patterns; they made shaper blades off the retrieved scraps of molding; they recast hardware; they tracked down the original tile manufacturer, which copied the glaze from the old fireplace tiles. The stained glass was reproduced by scanning a photograph of the original window into a computer, blowing it up and adjusting it to produce a template. The team made mockups of doorknobs (which were wood and had burned) and the stair rail and had the Cavetts and their friends test them for size. They were, in short, as much archaeologists and historians as they were architects and builders.

It wasn't sufficient merely to deduce the original house and re-create its configuration, its materials and its methods; the new house had to look and feel like the old one as well. With this in mind, Hadley and his team softened the edges on molding and applied viscous paint to

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"We weren't sure of the height of the upstairs windows," recalls Nye, "but we had a picture of our two little shih tzus on their hind legs looking out the windows, so we measured the dogs." TOP AND ABOVE: A guest bedroom "is exactly the way it was before," she says.

HIGH-RISE REINVENTION

STREAMLINING AND REFINING AN AGING AERIE OVERLOOKING LOS ANGELES

Interior Design by Sally Sirkin Lewis/Text by Michael Webb
After Photography by Tim Street-Porter

The owner of a twentieth-floor corner apartment in west Los Angeles enjoys a panoramic view of the Santa Monica Mountains and a distant glimpse of the ocean, but even on the dullest of days the interior has a sweep and a sparkle. Creamy tones of bleached maple, grass cloth and travertine are accented by polished-steel-and-glass tables, and numerous spots shine down on a mix of abstract and African art. It is a signature work for Sally Sirkin Lewis and a bold shift away from tradition for her client, a professional woman who moved from the East Coast to be nearer to her family. And it is a radical transformation of what had been there before: a boxy collection of bare walls and structural elements, made even more discordant by a profusion of mirrors, leaded-glass dividers and somber joinery.

A business associate recommended Lewis to the client, who had a clear sense of her goals. "I told Sally I wanted it simple and uncluttered, timeless and tranquil, with soft lines, textured fab-



JIM MCHUGH



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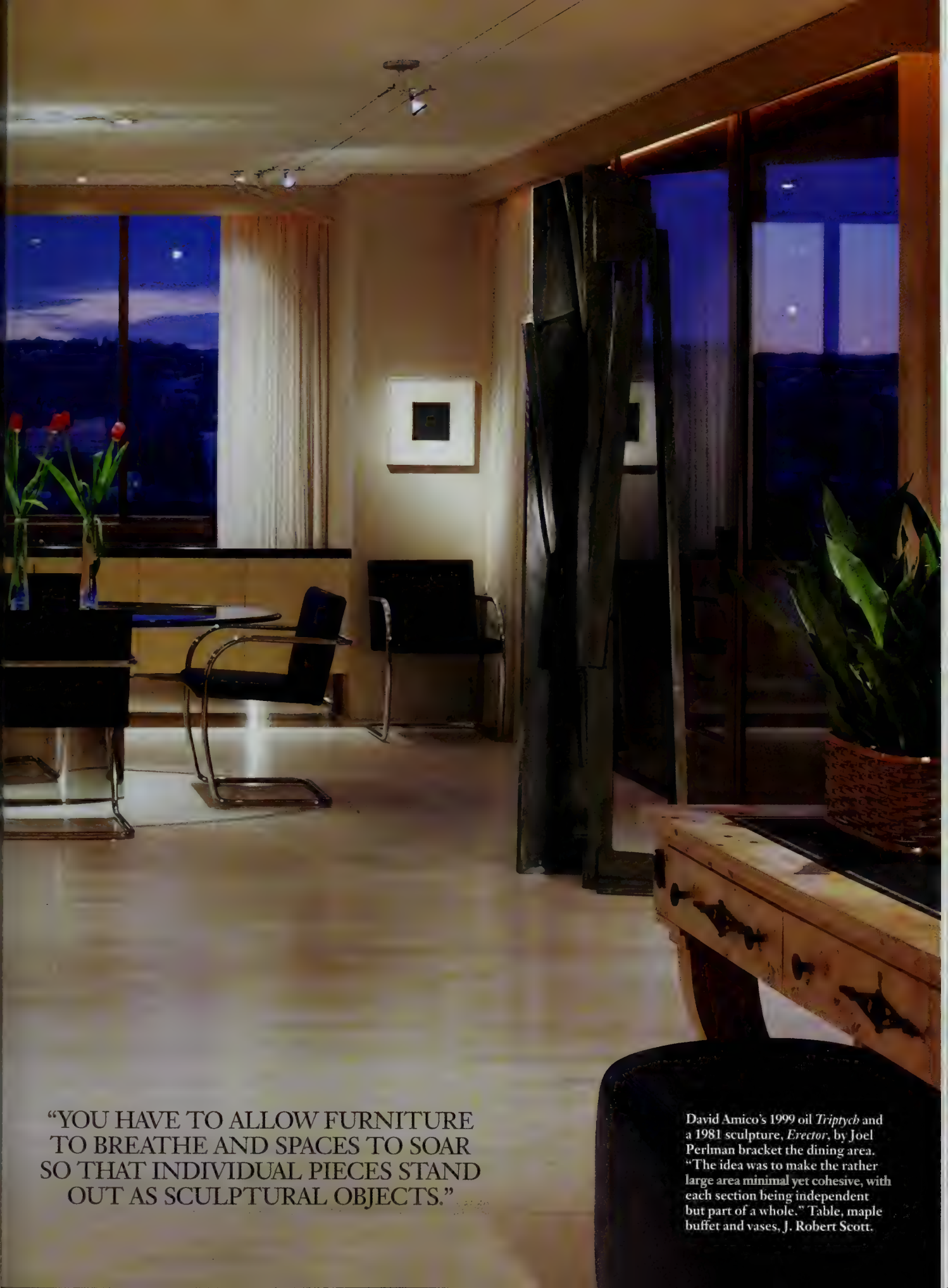


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"She wanted to start anew," Sally Sirkin Lewis (above right) says of a client. RIGHT: The living area of the Los Angeles apartment lacked focus. FAR RIGHT: "I balanced the fireplace with a display case—it's all very symmetrical." J. Robert Scott sofa, chairs, tables and fabrics.







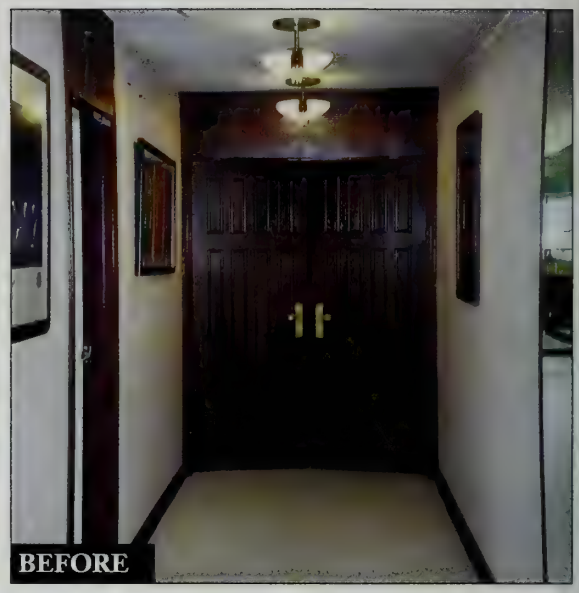
"YOU HAVE TO ALLOW FURNITURE TO BREATHE AND SPACES TO SOAR SO THAT INDIVIDUAL PIECES STAND OUT AS SCULPTURAL OBJECTS."

David Amico's 1999 oil *Triptych* and a 1981 sculpture, *Erector*, by Joel Perlman bracket the dining area. "The idea was to make the rather large area minimal yet cohesive, with each section being independent but part of a whole." Table, maple buffet and vases, J. Robert Scott.

BELOW: To make the small office/guest bedroom feel more spacious, it needed to be completely reworked. BOTTOM: "Everything is wall-to-wall to create long, fluid lines." The masks, framed textiles and carved antelope are African. Hinson-Hansen wall light.

BELOW: Dark wood double doors closed off the bedroom hall. OPPOSITE: Maple-and-glass doors allow light to infuse the space. A 1975 Robert Motherwell silk screen from *African Suite* and *Nine Months (Figuration)*, 1999, by Soonja Oh Kim line the walls.


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rics and wood floors," she recalls. "By happy chance, over half the pictures I had torn out of magazines were of her work. I was initially hesitant about some of the things she proposed, but she was a good listener, and I learned to trust her. There seemed no point in hiring an expert and then challenging her at every turn." She jokes that, after selling her antique pine furniture, she asked the designer if there was anything she could keep, and the response was, "Maybe the candlesticks."

Encouraged by her client's willingness to make a fresh start, Lewis attacked the unsightly interior with gusto. Structural columns and walls were furred to create a smoother flow of space and to accommodate new cabinets and shelves. Out went the previous owners' additions and the suspended light fittings, which were replaced by low-voltage pin spots in the drop ceilings and cable-strung spots beneath the structural slab. The carpet was removed and bleached maple laid down. The rigorous consistency of tone is varied by the textures of the grass cloth that covers most of the walls (and the ceiling of the powder room), the upholstery fabrics and the thick and nubbly abaca rug in the living area.

The alternation of openness and enclosure is an underlying theme in all of Lewis's interiors, and here she cleverly exploits the divisions she was unable to move. The entrance hall was partially enclosed, leav-

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RIGHT: The master bedroom was nondescript. ABOVE: "Placing the bed on a forty-five-degree angle enabled me to give my client adequate storage as well as a view." Lucretia Van Horn's 1932–33 *Two Reclining Nudes* is flanked by *Calendar*, 1999, by Lawrence Carroll.



SHE JOKES THAT SHE ASKED LEWIS IF THERE WAS ANYTHING SHE COULD KEEP, AND THE RESPONSE WAS, "MAYBE THE CANDLESTICKS."

ing openings to pull in natural light and frame the views. The cross axes of the L-shaped living/dining room were strengthened with straight-grain maple paneling run horizontally, to reinforce the flow of the floorboards, and lighting cables run the other way. An outer corner of the apartment is cut diagonally, and the resulting triangular terrace is treated as an outdoor room. The owner insisted on keeping the living area fireplace, even though it was awkwardly placed and out of scale with the wall. The designer resolved that problem by adding a second opening in the wall to achieve symmetry and concealing both behind tinted-glass doors.

The bleached-maple kitchen, with its black-granite countertops, is as refined as the adjoining breakfast area, whose table and chairs are


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twinned in the dining area. A short corridor leading to the bedrooms became an art gallery. Translucent laminated-glass doors, banded at the top and bottom with maple, build anticipation for the master bedroom, which is an oasis of calm and comfort.

"You have to allow furniture to breathe and spaces to soar so that individual pieces stand out as sculptural objects, drawing the eye," explains Lewis. "I'd rather use fewer of them, enabling a majority to recede into the background, in order to focus attention on those that are special." Her luxuriously soft sofa, tub chairs and silver-leafed, black-banded Louis XV–style armchairs play supporting roles in this chamber drama, leaving the starring parts to the glossy grand piano, which the owner wanted, and several steel-and-glass tables that she might have refused if anyone else had proposed them. Now they have become favorites, for the oval pedestal of the console table beside the entrance casts a halo of light on the floor and catches it in reflection, becoming a shimmering, dematerialized presence. "It's more about the play of light and shade than the material," says the designer.

Still more alluring is the elliptical base of the oval din-

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ABOVE LEFT: The tiny powder room. ABOVE: "Because it's such a small space, we needed to open it up by using a glass sink and partition," notes Lewis. She unified the various spaces of the 20th-floor apartment by covering the walls throughout with grass cloth.

PALM BEACH UPDATE

CONTEMPORARY FLOURISHES FOR A 1920S RESIDENCE ON LAKE WORTH

Interior Design by Geoffrey Bradfield, ASID/Text by Susan Cheever/Photography by Dan Forer



"My clients requested a traditional approach to the interiors, with French furniture and an eclectic sensibility," Geoffrey Bradfield says of the 1927 Maurice Fatio–designed Palm Beach residence he renovated. LEFT: A double door leads to the entrance tower.

BELOW: Bradfield restored the entrance hall's metalwork. OPPOSITE: "Anthony Caro's sculpture *Procession* is a playful ingredient in an otherwise formal space." Louis XIV lantern, Bernard Baruch Steinitz. Karl Kemp & Assoc. bench. Newel Art Galleries sconces. Stark stair runner.



They lived in Palm Beach, but for years they built castles in Spain. In daydreams the couple imagined a house that would be graceful and have water views, a house with spacious public rooms for entertaining and private places for quiet talks. Its interiors would be traditional but filled with light. "We had pretty much given up on finding it," says the wife. "Then the real estate agent said she had something on Lake Worth that hadn't been listed yet." At noon on an August day they drove through the Mediterranean-style arch of a carriage house designed by Maurice Fatio in 1927. "It was love at first sight," recalls the wife. "We looked right through the house to the water. It took our breath away." They had found a Spanish castle, right there in Palm Beach.

Love is easy; intimacy is more difficult. Once the couple had committed themselves, the new house revealed its limitations. "It was incomplete," says the wife. An addition had been built behind the carriage house, creating a courtyard. Still, "it was basically a one-bedroom," she remembers. "We looked at the dining room and said, 'Well, this is good.' We looked at the living room and said, 'This is a great beginning.'"



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LEFT: "We've tripled the house's size," says Bradfield. The bronze is by Sophia Vari. FAR LEFT: The reception room. OPPOSITE: Gothic arches define the space. Clarence House chair chenille, right. Christopher Norman gilt fauteuil fabric. Cabinet, John Boone. Steinway piano.

The clients needed rooms for their teenage children, spaces for formal entertaining, a dining room that would seat thirty or more, a library for their collection of books, places for their French antiques and a chart room where they could plan trips flying their jet. (The husband is a licensed pilot.) "It was a lifestyle decision," says the wife, "not a matter of bigger is better. It was about serving our needs."

Impressed by the work he had done for a friend, they engaged interior designer Geoffrey Bradfield. "There was a harmony to his rooms," she explains. "They weren't screaming at you. There was something peaceful about them." The couple weren't disappointed. "Geoffrey made it fun. The whole project became a creative adventure."

And it was adventure on a grand scale. Bradfield renovated the existing rooms and added another wing, almost tripling the size of the house. "The rooms were small, and they had no sense of proportion," he says. "There was no cohesion." Working with SKA, a local architectural firm, he doubled the size of the timbered-ceiling reception room and constructed a new living room and library. He tore up the black ceramic brick floor and laid down polished limestone in the reception room and distressed parquetry in the dining room. He designed ornate plaster moldings and a coffered ceiling, inspired by Madrid's Palacio de Liria, and in the master bedroom re-created wainscoting he had seen in a Venetian palace. And he installed dozens of Gothic and Norman arches, built a formal loggia to frame the spectacular sunsets and put a colonnade on the house's north side. "The excitement of design is that it's not an exact science," comments Bradfield. "No one's going to die if you get it wrong. There are many ways to do a room."

For Bradfield, the challenge was to reconcile the clients' taste for eighteenth- and nineteenth-century French furniture with his own preference for pared-down elegance. "My personal leaning is toward simpler interiors," he says. "In this house I was determined to have a different take on the classics. I wanted to fulfill their desire for a traditional house and give it a contemporary twist.

"The reception room has an almost medieval atmosphere to it," notes Bradfield, who had the raw oak trusses stenciled in designs that reflect the ever-present Palm Beach Gothic arches, which Addison Mizner introduced in the twenties. A Steinway piano and a nineteenth-century marquetry cabinet holding the clients' collection of Middle Eastern antiquities rest on a delicately patterned

"THE EXCITEMENT OF DESIGN IS THAT IT'S NOT AN EXACT SCIENCE. THERE ARE MANY WAYS TO DO A ROOM."



ABOVE: "I decided to introduce fourteen columns to complement the dining room's ornate coffered ceiling." FOLLOWING PAGES: A Lynn Chadwick bronze is on the table. French consoles, Bernard Baruch Steinitz. Scalamandré drapery silk taffeta. J. Robert Scott wallcovering.


AFTER




PALACES OF FLORENCE
GERMAIN BAZIN
THE HISTORY OF WORLD SCULPTURE
The Besler
FLORILEGIUM

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BELOW: "The living room, which is part of the new wing, was designed with grand yet livable proportions," says Bradfield. "The arched windows capture the views." LEFT: At one end stands a French ormolu-mounted desk, on which rests Arnaldo Pomodoro's bronze *Colpo d'Ala*. BOTTOM: "I broke up the space by creating two seating areas delineated by large-scale rugs." A 1975 painting by Helen Frankenthaler is near *Testa*, a Fernando Botero bronze. Christopher Hyland camelback sofa fabric. Floral chintz and wallcovering, Clarence House. Stark carpet.





IN PROGRESS



AFTER

wool rug. At the new end of the room, two arched niches lined with antiqued mirrors are below two second-floor archways framing the chart room gallery.

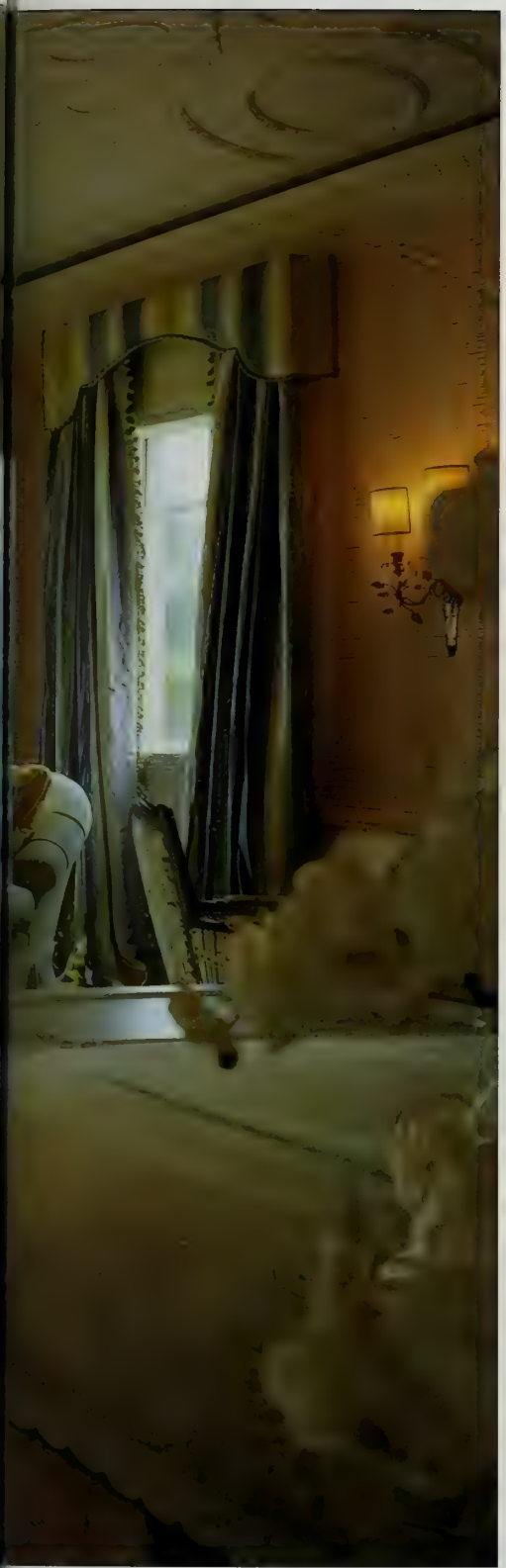
The living room mixes bronze-and-gilt nineteenth-century torchères, chintz-upholstered chairs and antique marble tables with contemporary sculptures and paintings. Bradfield used plain sisal rugs but stenciled them with intricate Directoire designs. "The attitude is young. It's not too serious," he says. "I felt that to capture the spirit of the clients, the living room had to have some wit." Its focal point is an octagonal gilt-and-green-marble table topped with a Sophia Vari bronze sculpture, which divides two opulent seating areas dominated by matching fringed sofas. A Helen Frankenthaler painting hangs on the wall above a silk-taffeta-covered camelback sofa,


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and a Fernando Botero bronze head is on the low table near it. "There's an elegance to the house," says the wife. "But it's not stiff or uncomfortable."

Near an adjacent wall, a nineteenth-century ormolu-mounted desk, which holds an angular bronze by Arnaldo Pomodoro, sits in front of three arches opening to the library. "We wanted the house to be versatile," says the wife. "We wanted to be able to have a deejay and a hundred teenagers over, or a formal dinner, or a reception with a pianist playing Gershwin tunes." Through the living room arches she can see her rose garden, the gift of a friend who had dozens of Bourbon rosebushes planted by a team of gardeners while the couple were away. The garden's fragrance fills the residence.

In the dining room, Bradfield once again married the clients' desire for a room in "the grand tradition" to his own taste for simplicity. He extended the antique French table to seat thirty-six and set it on a gleaming parquetry floor. The draperies are a



"THE ROOMS WERE SMALL, AND THEY HAD NO SENSE OF PROPORTION," HE SAYS. "THERE WAS NO COHESION."



ABOVE: "The master bedroom is on the second floor and has wonderful vistas of Lake Worth and the grounds, so the windows are focal points," says Bradfield. "In it I used a treatment I'd first seen in a Venetian palace, where various marbles are inset into a wainscot."

LEFT: "I enveloped the room in soothing blues and yellows." Stark treillage carpet. BELOW: "The clients like to entertain on the colonnade. I designed the tables with motifs that repeat the architecture in the nearby reception room." Brown Jordan chairs.



pale-green-and-white-striped silk taffeta. The ceiling is coffered but painted in white and ecru rather than gilded. "The room has oxygen," Bradfield says. "It has a light, almost transparent, feeling. The textures are luxe, but the patterns are geometric."

The master bedroom has ceilings and wainscoting with light gray and blue *faux-marbre* medallions that he saw in Venice. The walls are covered with blue-and-white-striped cotton, and blue, yellow and white striped silk draperies set off views of the lake and the gardens.

Near the entrance hall, in the library, a nineteenth-century English partners desk, lit by a Charles X candelabrum, is one of the couple's favorite spots. "In the evening at sunset, the rooms are filled with a golden light," says the husband. "We'll sit across from each other, and we'll each be reading what interests us, or we'll talk." "It's so peaceful here," adds his wife. "It's not only quiet physically, but it's quiet aesthetically. It's our private paradise." □



A COLONIAL REVOLUTION

MELDING THE MODERN AND THE CLASSIC IN A LONG ISLAND HOUSE

Architecture by David Estreich Architects
Interior Design by Sandra Nunnerley, ASID
Text by Gerald Clarke/After Photography by Durston Saylor



BEFORE PHOTOGRAPHY COURTESY SANDRA NUNNERLEY INC



TOP: A 1920s Georgian-style house in Oyster Bay, New York, was redesigned by decorator Sandra Nunnerley and David Estreich Architects for a young couple with two children. "We wanted the house to have a youthful feeling for an active, sporting family," Nunnerley says.

ABOVE AND RIGHT: "The living room's ceilings are relatively low, so we used light colors to create an illusion of height." The Christopher Norman drapery damask is trimmed with silk from Scalamandré. Ottoman silk velvet, Clarence House. Manuel Canovas sofa fabric.





In the dining room, Nunnerley worked with soft colors and French-polished the wood paneling to give it a luster. The dining table and chairs are from Florian Papp. The chandelier is from Marvin Alexander. Drapery linen, Hinson & Company. Stark carpet.







Framed by the two giant spruces that stand at the foot of the driveway, the large brick Colonial in Oyster Bay, on Long Island's North Shore, looked, from a distance, like elegance itself. Designed along classical Georgian lines, complete with a fanlight above the front door, it sat serenely on three rolling acres, almost as if it had been there forever—though, in fact, it was built in the 1920s.

That portrait of perfection disappeared on a closer approach, however. No more than fifty feet away was an eyesore any good real estate brochure would carefully have omitted: a ramshackle ranch house dating from about the same time, part of which the previous owners had used as their garage. Also omitted from the brochure would have been the Colonial's interior, which was a virtual casebook of architectural and design problems. The first floor was dark and forbidding, while the second was not so much a living space as it was a labyrinth of small rooms and narrow passages, "a real rabbit warren," in the words of designer Sandra Nunnerley. Handsome as it was from the outside, the aristocratic Colonial was, in short, in desperate need of major surgery, with many months of intensive care to follow before the buyers could even think of moving in.

Enter the house doctors, a quartet of skilled surgical sawbones from Manhattan. First came architects David Estreich and Brian Blackburn. Already well known to the new owners, Estreich's firm had designed houses for the husband's parents, his father's business partner and his children, and even the business partner's cousins. Next came Nunnerley and her architectural associate, Jeffrey Wilkinson. Sometimes, of course, so many voices can produce conflict and cacophony. Here the result was hard work and harmony. "We had many, many meetings before we began," remarks Nunnerley. "Putting

TOP AND ABOVE: "Blue provides a masculine touch in the husband's study," says Nunnerley (top left). The oils are by Paul Bloodgood, left, and Agnes Martin. Christopher Norman sofa chenille. Animal-print pillow fabric, Cowtan & Tout. Chair fabric, Jack Lenor Larsen.



LEFT: "The kitchen was gutted and expanded to form the great room." BELOW: The antique French copper vessel on the island is from Sentimento. Edelman leather on dining chairs and barstools. Viking wall ovens. Refrigerator, Sub-Zero. Waterworks faucets. Rutt cabinets.

RIGHT AND OPPOSITE: "Along with the larger kitchen, we added an extension that would harmonize with the original house." It includes a dining area, a rebuilt fireplace, a playroom and a family room. Woven straw wallcovering from Hinson. Saxony braided carpet.





things on paper makes it easier down the line."

Though the clients needed more space, a decision was made not to touch the front façade, the face the house showed to the world and the feature that had attracted them in the first place. "We wanted it to seem as if nothing had been done," says Estreich, "and seeming to do nothing can be the most difficult accomplishment of all." Once that decision had been made, the eyesore—the approximately 3,000-square-foot ranch house—became an unlikely and unexpected asset. Estreich re-covered its outside walls in white clapboard, which provided an interesting contrast to the Colonial's red brick. He replaced its steel-casement windows with the traditional double-hung ones, and he ripped off its asphalt shingles to install a slate roof. When the last nail had been pounded, the ranch had been transformed into a Federal-style carriage house, with space enough for a four-car garage, two small bedrooms, an office, an exercise room and an adjoining spa.

Since the young owners' domestic life revolves around their children, now seven and ten, they asked for a layout that would keep their family close together—a tall order in such a large house. As the





kitchen area was the place in which the family expected to spend most of their time, the designers added an extension, about 1,200 square feet, to the rear of the house, creating a much-enlarged kitchen, a dining area, a family room and a playroom for the children. To give an abundance of light, as well as a soaring sense of spaciousness, they placed a cupola skylight, octagonal in shape and eighteen feet high, over the dining table in what Nunnerley likes to call the great room. From her kitchen command post, the wife can watch her children virtually everywhere—in the informal eating area, the playroom and even outdoors. "Both parents wanted to be hands-on with the kids," says Nunnerley.

The second floor, however, with its many rooms and "funny little corridors," as Estreich describes them, defied any amount of ingenuity.

TO SATISFY THE HUSBAND AND THE WIFE, NUNNERLEY JUXTAPOSED SEVERAL CENTURIES.

As a result, the entire floor was gutted so that new, much larger rooms could be constructed. Besides a master bedroom, with his-and-her dressing rooms, there are two guest bedrooms, rooms for the children and a sitting room for the wife—positioned, once again, so that she can be near the kids.

When it came time to decorate, Nunnerley steered a course between spouses. The wife liked the romance of English and French antiques, to complement her new house's courtly façade. An avid collector of modern American art and photographs, the husband, on the other hand, preferred the streamlined convenience of the modern. To satisfy both, Nunnerley juxtaposed several centuries. "I tried to create a tension between the old and the new," she says. "The interplay is interesting to the eye." In the living room, for instance, she brought together an exceptionally eclectic mix: eighteenth- and nine-

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OPPOSITE: "In the master bedroom, I tried to combine the minimalist taste of the husband with the more romantic taste of the wife, making it both pared down and glamorous," says Nunnerley. The drapery fabric is from Scalamandré. Osborne & Little wallcovering.

RIGHT AND BELOW: Nunnerley and Estreich also completely reconstructed the master bath. Nunnerley selected an antique Venetian mirror and a freestanding tub, from Kohler, to give the room a vintage look. The faucets and sconces are from Waterworks.





Interior Design by Juan Montoya, ASID/Text by Annette Tapert
Before Photography by Robert Emmett Bright and Alessandro De Crignis/After Photography by Gordon Beall



YACHTS

LADY ELIZABETH

DESIGNING AN ELEGANT RETREAT ON THE HIGH SEAS

The couple had planned to hire a professional boat designer for the interior of their new one-hundred-and-twenty-foot yacht. But at the time, Juan Montoya was busy converting seven apartments into one 6,000-square-foot space for them on Rittenhouse Square in Philadelphia. "They casually mentioned that they were doing this boat," he recalls, "and asked if I would be interested. Obviously, I wanted to do my own thing, so my ideas were very different from what a yacht specialist would do."

Construction of the *Lady Elizabeth* was about to begin in Viareggio, Italy, but even when it was in that infant

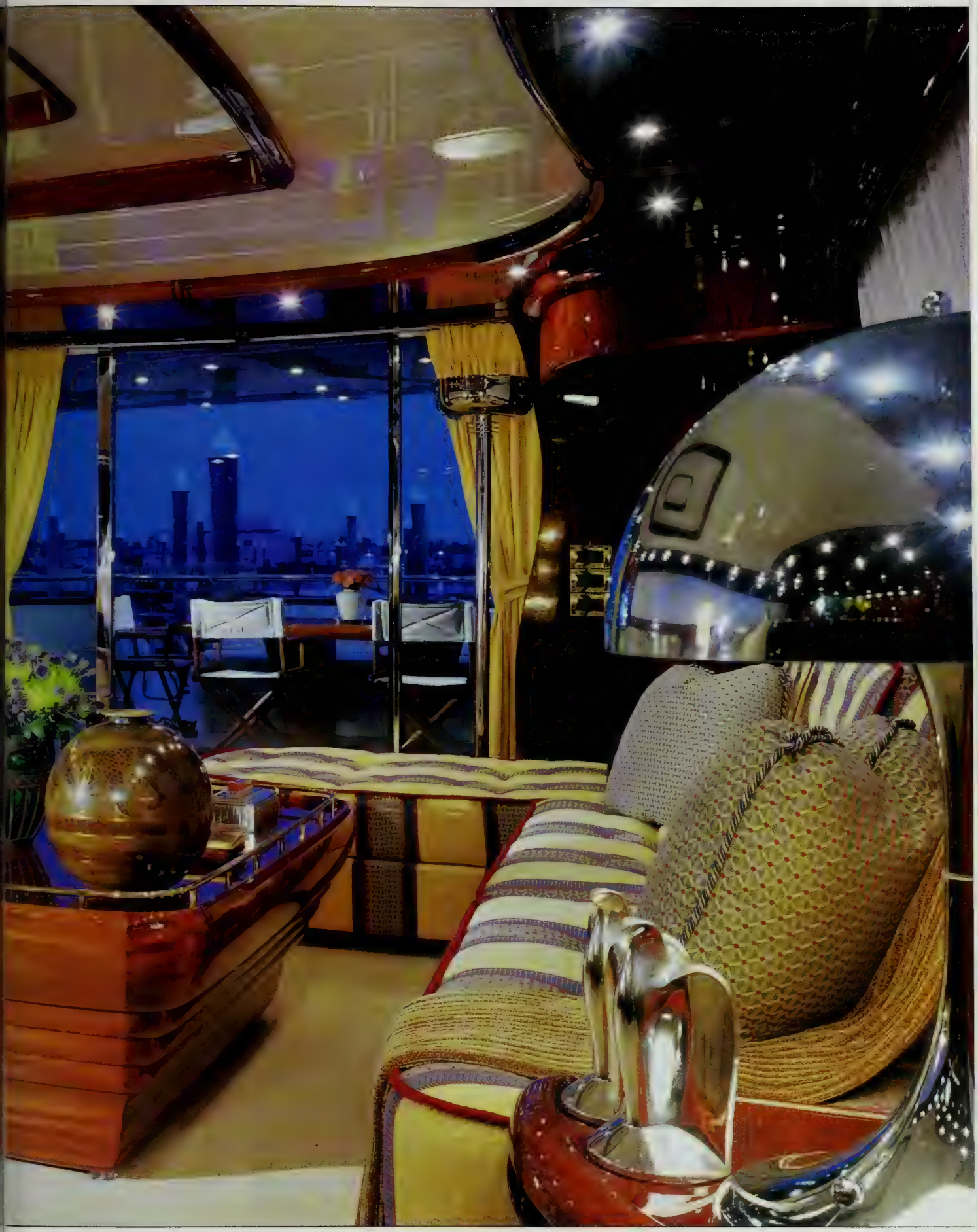


BEFORE



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Juan Montoya designed the interior of the *Lady Elizabeth* (above left), a 120-foot yacht. He conceived the main saloon (left) as "a luxurious but comfortable living space, with rich, elegant fabrics and woods." The low table was created by Montoya. Old World Weavers white pleated window fabric. Stark carpet.



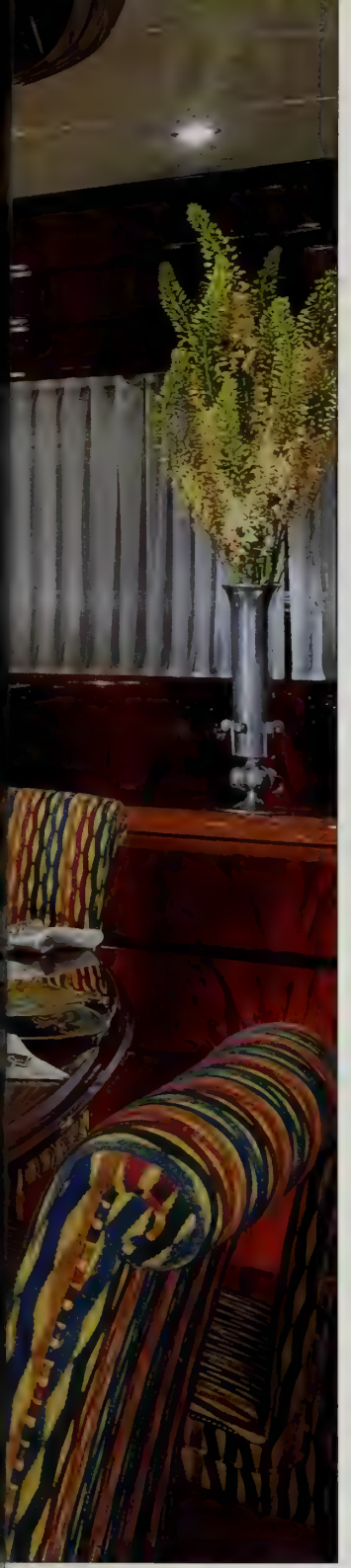


Montoya continued a streamlined design in the dining room. "The space has a 1920s look, but with a twist," he says. The mahogany table, which was custom-made, has insets of blue marble. The Art Déco sconce is from Jean Karajian Gallery.

stage, Montoya saw the boat as a home, and the concept he proposed for its interior reflected that. "I use Lalique, for example, as an element throughout. I designed most of the cabinetry. I selected fabrics that aren't usually used on boats."

On land, the couple's taste runs to the sleek, the comfortable and the well detailed. Yet this was not their first boat, and they had learned from their mistakes. "They knew what they didn't want," says Montoya, "and understood what works for them." A boat this size generally has four cabins, to accommodate eight guests. The owners, however, preferred to have fewer guests and more gracious cabins, so Montoya gave them three suites with queen-size beds.

"Of course we needed objects that could be secured to the surfaces," adds Montoya. "They didn't want too many superfluous elements either. Everything had to be accessible and uncomplicated."









Uncomplicated did not mean the typical nautical décor of white canvas and blue pillows. The couple entertain regularly on board, and although comfort was essential, Montoya thought the fabrics in the main saloon should be rich in texture and color. The silk-and-cotton stripe—selected from local vendors in Viareggio—on the streamlined banquettes caters to both objectives. A feeling of luxury is also captured in the sensuous curves of the low table and bar. "I wanted the shape of the table to be soft enough so that if you bumped into it, you wouldn't get hurt, but I designed it in the shape of a boat. The top references a deck with brass railings." Though Montoya never tries to re-create a specific period in his work, the bar is evocative of the Art Déco style. The leather stools, also Montoya originals, are antiqued hand-dyed cowhide. The custom-made pieces echo the curved ceiling. The light fixtures are

Top Left and Above: The designer (top, on the deck) emphasized blue tones in the *Lady Elizabeth*'s galley. "I used blue granite and a blue polyester lacquer finish on the cabinetry to evoke the feeling of the sea," he says. Miele dishwasher and trash compactor.



MONTOYA HAD TO CREATE AN ILLUSION OF SPACIOUS ACCOMMODATION WITHIN AN UNGENEROUSLY SIZED SPACE.

LEFT: The master bedroom. BELOW: "We wanted it to appear larger," says Montoya, "so we used a light cotton fabric on the headboard, bed, coverlet and banquette to contrast with the mahogany walls and built-ins." The iridescent glass table lamp is from the 1940s.



from the sixties and seventies.

The dining room is a continuation of the main saloon in terms of wood selection. The clients were attracted to a sample of mahogany but were afraid it would be too dark. Montoya assured them that his design would, in fact, make everything lighter. "The wood adds warmth and gives the space a cozy feeling."

He chose decorative items that would never fall or rock. Reflected in the recessed mirror is a crystal mask by Lalique that the owners had long admired and wanted to use. The dining table has insets of blue marble. "Juan saw the marble at a stone yard in Italy, and I fell in love with it," says the wife, "so I asked him what I could do with it. I would never have conceived of it as inlays for the dining table." The same holds true for the fabric on the dining chairs. "I wear sweaters that are made out of this fabric, but who knew you could put it on a chair?" she says. The sconces are Art Déco. Again, the room conjures up that era, yet Montoya avoids mere period re-creation. "It's always difficult to find a balance between Art Déco and modern," says the designer. "It's







easy to make a boat look too retro. You want it to be contemporary but not too theme-oriented."

The three cabins are large by boating standards, but Montoya still had to solve a classic yachting problem: how to create an illusion of spacious and luxurious accommodation within an ungenerously sized space. To give the rooms a sense of height, he upholstered the walls behind the beds in the same cotton fabric he used for the headboards, bedcoverings and banquettes. He also departed from traditional boat décor by lining the ceilings in off-white Ultrasuede, which, combined with beige carpets and blue-and-white fabrics, expands the rooms visually. In spite of the limited space, dressing tables, with soft, rounded edges, were installed.

"The hardest part of de-

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Top Left and Top: On the lower level, Montoya created his-and-her master baths, which share a shower. The faucets, with rose quartz insets, are from Sherle Wagner. Jean Karajian Gallery sconce. Above: The upper deck. Ralph Lauren Home Collection fabrics.

Interior Design by James David Petersen/Text by Steven M. L. Aronson
After Photography by Durston Saylor

PAST MADE PRESENT IN VERMONT

IMBUING A RAMBLING FAMILY REFUGE WITH TRADITIONAL COMFORTS



BEFORE PHOTOGRAPHY COURTESY JAMES DAVID PETERSEN

A San Francisco couple—a pioneering Silicon Valley entrepreneur and his psychiatrist wife—rented one summer in the garden of salience that is southern Vermont and then immediately started looking for a house there. "Vermont has the perfect balance: beauty, simplicity and deep-rooted tradition," explains the wife. To begin with, they purchased a small early-nineteenth-century saltbox—followed a few years later by a white clapboard New England Colonial directly across the street (they decided to keep the saltbox to take a load off the Colonial when their three growing children had friends of their own to stay). "We

Designer James D. Petersen renovated a New England Colonial in southern Vermont to form "a unified whole." LEFT: The house comprises a 1777 main block, a room added in 1885 and a wing from 1928. BELOW: Architect William C. Badger reorganized the fenestrations.





Set in the oldest part of the house, the entrance hall features such original details as leaded windows and a fanlight. Petersen stabilized the floors throughout and replaced the 1920s moldings. The Chippendale table is circa 1770. Brunschwig & Fils wallcovering. Stark carpet.



"I wanted to give my clients a haven," says Petersen (above). BELOW: The living room had dark floors and white walls. RIGHT: A. B. Shute's circa 1860 river scene joins an American camelback settee and a circa 1790 English tea table. Old World Weavers slipper chair and settee fabrics. Brunschwig & Fils yellow linen damask.





call them the Little House and the Big House," she says.

The Big House is anything but misnamed: Sequestered on seven acres behind a distinctive scalloped picket fence and holding down a full corner of the village's main street, it boasts something on the order of thirty rooms. The main block of the house was built in 1777 as a tavern and comprises what is now the entrance hall, living room, library and a passel of guest bedrooms; a big dining room was added in 1885 and a kitchen-and-servants' wing in 1928.

That today the house looks practically seamless is an achievement commensurate with the scope of the couple's endeavor. After shoring up the foundations, putting on a new slate-shingle roof, repointing all the chimneys and exterior masonry and—with the help of local architect William C. Badger—reconciling the second-story casement windows to conform aesthetically to the original double-hung six-over-six first-floor windows, they were ready to commit themselves to the heart of the matter. "We weren't





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ABOVE: The dining room, added in 1885. LEFT: Murals hand-painted by the Elisa Stancil Studio evoke 18th-century wallpaper rooms in the Northeast. Petersen lowered the chair rail to lend a sense of height to the 7'11" ceiling. The mahogany table is circa 1810. Stark sisal carpet.

thinking in terms of 'another beautiful destination' or 'a second home,'" the wife says. "It was the very essence of home that we wanted people to experience when they came here. We felt we were creating a homestead for ourselves. And of course we were trying to create something enduring with the decorating too—we needed the materials and colors to last, because I certainly didn't want to have to do this again," she laughs. "To me, 'enduring' meant design elements that I wouldn't get tired of and architectural details that were true to the period and that had already stood the test of time."

The couple turned to interior designer James D. Petersen, who, after years of working for Mark Hampton, had opened an office of his own in Manhattan. "This house was the genuine article and even of some historic importance," he observes. "Throughout the project I was inspired by the simply extraordinary events that had occurred in the region at the time the main part of the house was built—the Green Mountain Boys who were

BELOW: A covered porch once ran 50 feet along the garden façade. FOLLOWING PAGES: Petersen enclosed the porch and created a garden entrance, while extending the kitchen and family room. Circa 1825 Hitchcock chairs surround a circa 1830 chestnut harvest table in the kitchen.




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LEFT: A servant's entrance and mudroom were merged into the family room. BELOW: Amid the mix of furnishings are circa 1870s American mahogany chairs. Decorators Walk chair and drapery print. Schumacher ottoman fabric. Scalamandré wallcovering. Elizabeth Eakins rug.

based less than a mile away helped capture Fort Ticonderoga. My marching orders from the clients were to enhance the existing character and feeling of the house."

To impose order on the somewhat chaotic 1928 wing, the designer annexed all of an awkwardly long porch and enclosed it with three symmetrical sets of French doors (and beyond them, spanning their width, a terrace of Vermont Danby marble). The space thus gained was parted out to make a larger family room and a bigger kitchen as well as a new entrance hall/mudroom on the garden façade. Just overhead, he tore out a row of small guest bedrooms and a bath in order to develop a more commodious master suite, complete with his-and-her dressing rooms. At the same time he put in five additional baths.

Since the plan called for the first floor to be kept visually open for parties and general circulation, Petersen designed—to run counter to an existing enfilade with an east-west axis—an enfilade unfolding in a north-south



direction from the dining room through the mudroom and the kitchen and terminating at a pair of French doors at the far end of the family room. He also replaced the 1920s stock moldings in the house with attenuated Federal-style ones that had greater projection than height, playing down the low Colonial ceilings. Petersen employed yet another clever optical effect by installing lower-than-usual chair rails.

As soon as the interior detailing had been completed, all the eighteenth- and nineteenth-century tables, chairs, secretaries, landscape paintings and porcelain that the clients had painstakingly collected—many of them with the help of a San Francisco antiques dealer friend, Howard Settle—could be conveyed from California to the more fitting milieu of Vermont. Those antiques would presently be supplemented by others acquired with specific rooms in mind.

What basically remained for the designer to do was to strike the right balance be-

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RIGHT: Petersen transformed a row of unusually shaped bedrooms in the 1928 block into the master suite. BELOW: A circa 1760 New England highboy and a George III side chair are among the antiques in the master bedroom. The canopy print is from Whittaker & Woods.


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MUTED GRANDEUR IN MANHATTAN

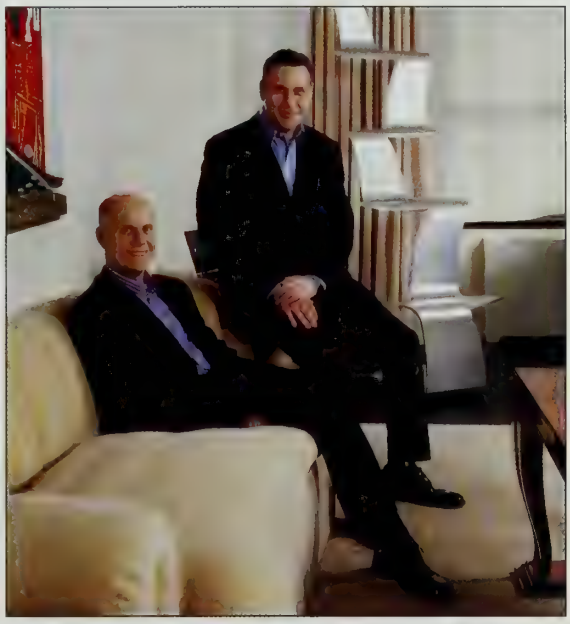
DECO TOUCHES AND A PARED-DOWN AESTHETIC FOR AN ART-FILLED PARK AVENUE APARTMENT

Interior Design by Michael Rosenberg and Leonard Kowalski
Text by Michael Peppiatt/After Photography by Durston Saylor

A few minutes inside the ordered calm of this renovated apartment and all thought of the frantic activity on Park Avenue below recedes and then fades away altogether. An Art Déco aesthetic of spare, sober luxury dominates the apartment's atmosphere. The place is still undeniably New York, with all its privileges and sophistication, but is significantly removed from the daily rigors of living there.

"This was our family's home," the resident says. "My children grew up here, but I realized that I was going to need a new space now that raising a family is no longer my main concern. My first thought was to move, and I began to look around. But I'm very attached to this building and this part of town, so when my designers suggested that the existing space could be transformed to suit my new life and the kind of entertaining I wanted to do, it struck me as the best possible solution."

Michael Rosenberg and Leonard Kowalski, the designers in question, have long maintained an unusually close relationship with





BEFORE PHOTOGRAPHY COURTESY MICHAEL ROSENBERG & ASSOCIATES

LEFT: A Biedermeier mahogany table, from Karl Kemp & Assoc., dominates the renovated gallery; atop it rests a circa 1950 ceramic vase from France. On the living room wall hangs a 1987 oil painting, *Artica* by Luigi Campanelli. Art Déco bench from Lorin Marsh.

TOP: Designers Michael Rosenberg, right, and Leonard Kowalski redefined the division between the private quarters and the public spaces for a client's apartment in New York City. "Light and space were our guiding principles," says Rosenberg. ABOVE: The gallery.



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their client. They have carried out several important commissions for her, including the Park Avenue apartment when she first moved there some fifteen years ago. They knew the space and its potential better than anyone, and once they had been given the go-ahead to renovate the interior to entirely new specifications, they had no qualms about ripping out their former design. "It had come to look so eighties," says Rosenberg. "Which is hardly surprising, since we had wanted to create something as contemporary as possible. But neither the look nor the overall articulation of the space suited our client any longer, and we were delighted to be able to transform it again, taking advantage of all the experience we had from the first time we worked there."

In effect, the apartment had to function in a totally

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new way: It was to be a flexible kind of space, easily adaptable to every kind of reception, from a small cocktail party to a grand dinner, but it also had to provide an oasis of calm, a refuge from the stress of a day in the city. "Elegant simplicity was our watchword from the start," Kowalski says. "The apartment had become very much a family home, with all the objects and possessions that implies. We retained a few pieces of furniture, but we wanted to keep furnishings to a minimum for a more calming ambience. So we cleared a great many things out and opened up the space significantly, allowing the lines to flow."

Accordingly, the entrance gallery was reconfigured to accommodate large cocktail parties. As part of the same process, they opened the dining room onto the gallery so that the two rooms could complement each other and function as one large space for drinks or dining.

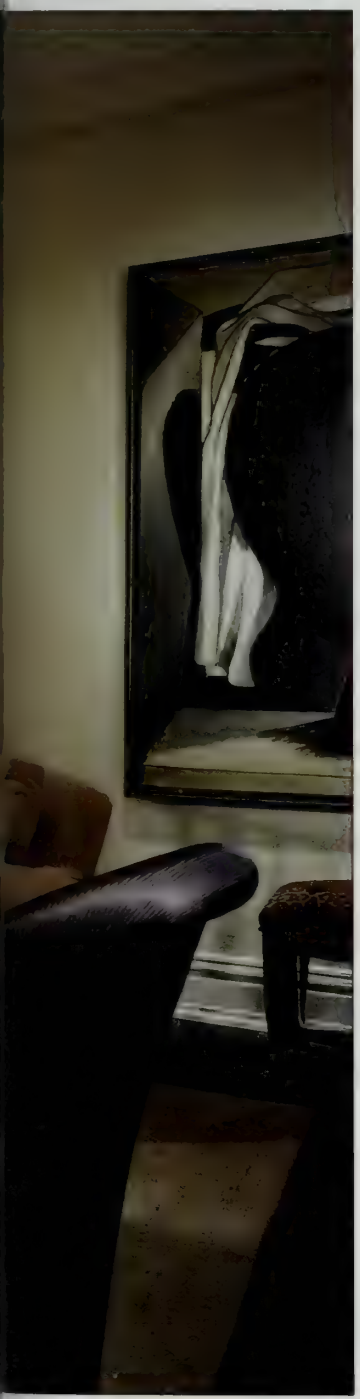
To give an underlying unity to the décor, Rosenberg and Kowalski chose subtle, pale colors for the walls and fabrics, while using ebonized wood on some of the floors. The combination of light and dark comes across as both soothing and solid, an effect that is amplified by the Art Déco furniture, with its emphasis on fine lines and lustrous veneers. In these and other details, the designers' meticulousness is clearly apparent. Even the flutings on the furniture are taken up again in the crown moldings, creating an unobtrusive motif around the ceiling from room to room. Whenever they could not locate the requisite piece of furniture, they designed it themselves, as in the case of the high-back chairs they made for the dining table.

The living room also opens onto the gallery area and, as was planned, has a dual function. It can easily be used as an extension for entertaining, or it can serve as a secluded space. It proved to

THE COMBINATION OF LIGHT AND DARK COMES ACROSS AS BOTH SOOTHING AND SOLID.







Opposite Above: The living room. Left: The special-edition Steinway was a 12th-birthday gift to the client from her parents. *Nutturna* by Luigi Campanelli hangs at left. Bernd Goeckler Antiques low table. Brunschwig & Fils drapery fabric. Clarence House beige fabric.

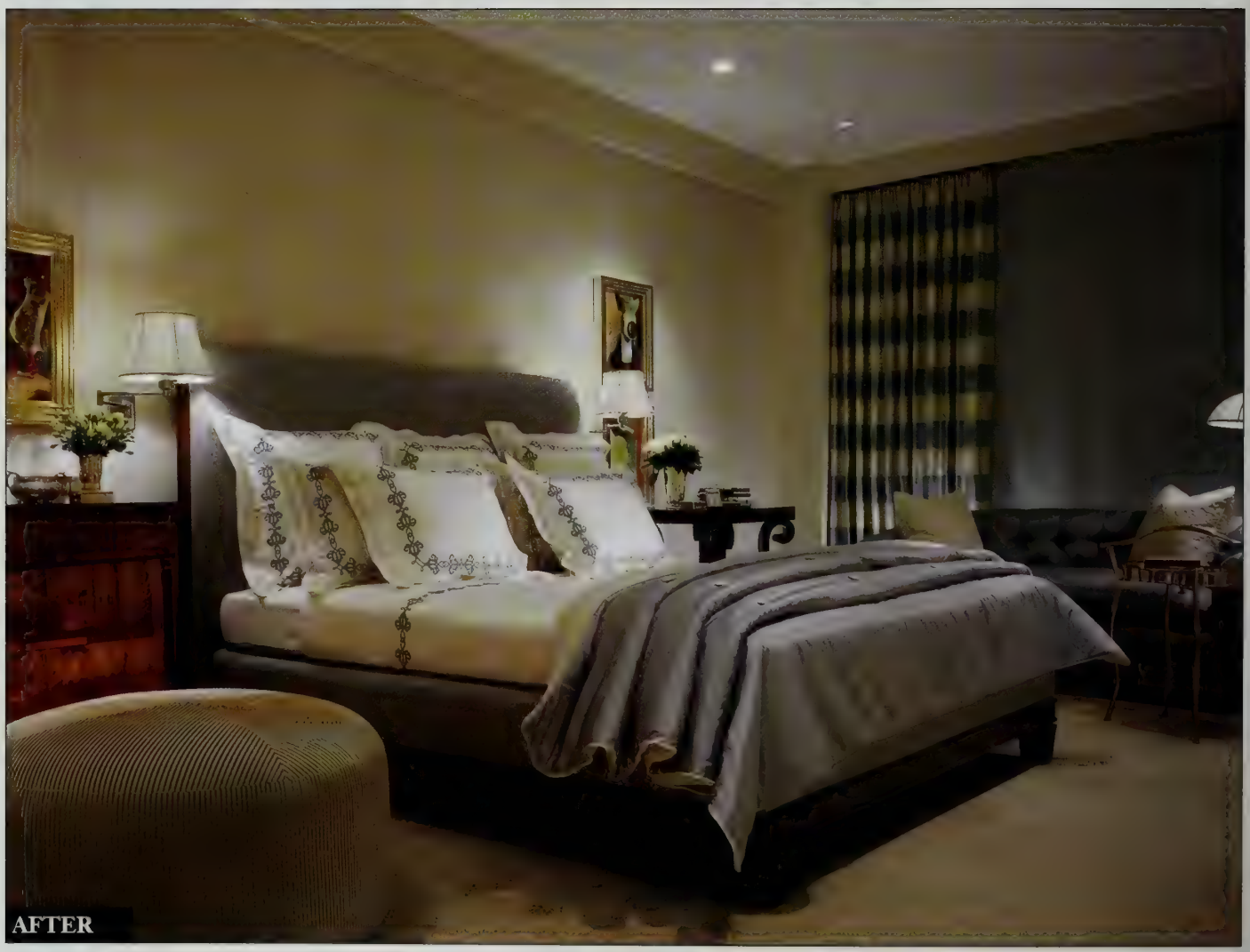
Top: The new dining room had been an underutilized library that opened onto the living room. Above: The door was moved to the gallery wall, thereby more clearly defining the adjoining rooms. Donghia chair fabric and wallcovering. Patterson, Flynn & Martin carpet.

be an ideal place to hang the client's pictures. Once again, the tone is one of muted luxury, with predominantly early-twentieth-century French furniture, deep sofas, restrained colors and recessed lighting.

The same aesthetic prevails in the client's private quarters, at the opposite end of the gallery. There, Rosenberg and Kowalski created the sense of a soft but impregnable refuge. The resident uses the small sitting room, leading to the master bedroom, as a more relaxed area in which to spend time with friends and family. She occasionally gives an informal dinner there, taking advantage of the fact that the low table can be raised to the height of a dining table.



LEFT AND BELOW: "A serene and well-lighted master bedroom was what our client requested. We streamlined the room by removing built-in cabinetry and reconfiguring closets," says Rosenberg. J. Robert Scott wallcovering and drapery, bedcovering and sofa fabrics.



The master bedroom resembles a tranquil cocoon of light blue and silver silk. The walls are deeply padded, exaggerating the unexpected silence in a room perched over Park Avenue. With its soft lighting and well-upholstered comfort, this suite of rooms is clearly the haven the client desired. "I've always traveled a great deal," she says, "and I often used to feel reluctant about coming back. But now that this apartment corresponds so well to what I want and what I need, even when I'm somewhere I love, I'm always happy to return home." □

OPPOSITE: *Musical Still Life*, above, and an untitled oil, both from 1986, are by Joel Greene. The bed was custom-made by Michael Rosenberg & Associates. Austrian Biedermeier table, circa 1830, from Bernd Goeckler Antiques. Patterson, Flynn & Martin carpet.


KATHARINE


AFTER



GETTING BACK TO BASICS ON MAUI

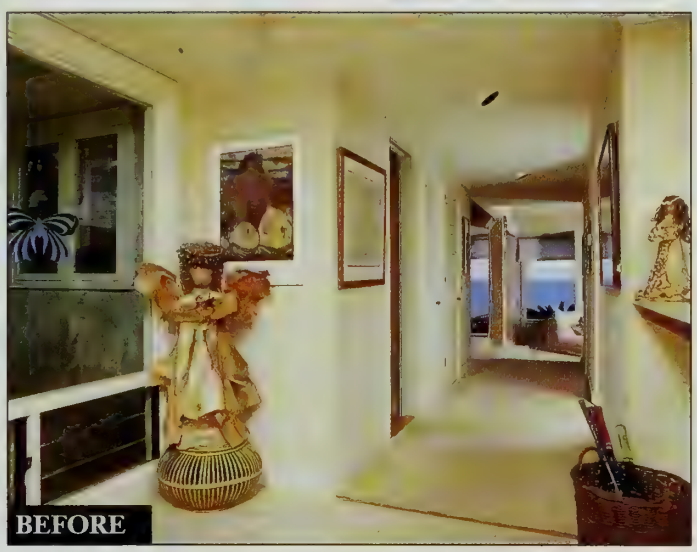
NATIVE MATERIALS AND RECONFIGURED SPACES TRANSFORM OCEANFRONT ROOMS

He's a successful software entrepreneur; she's an accomplished educator. They're both busy, involved philanthropists whose addresses range from the cliffs of La Jolla, California (see *Architectural Digest*, December 1995)—their primary residence—to an apartment overlooking San Francisco Bay. But it's their Hawaiian outpost, an apartment in Kapalua, on the windward side of Maui, that the couple, who have a grown son, consider "the one constant in our family." The islands represent deliverance from their frenzied lives.

Until recently, however, the retreat remained somewhat neglected. Even as their quarters in California were systematically revived and refreshed, the apartment grew cramped and dated. "It was tired," the wife says plainly. To breathe new life into it, they turned, naturally enough, to Mimi London and Mark D. Boone, the design partners who had invigorated the family's other habitats. "It was a no-brainer," insists the husband. "Mimi and Mark listen. They accommodate our needs rather than telling us what we're supposed to like."

In this project their needs centered around the site and taking full advantage of its exceptional panoramas—of a legendary golf fairway, the dramatic coasts of Maui and Molokai and Technicolor-





"We wanted to open up the rooms and orient them more toward the ocean," Mimi London says of a Maui apartment she and her partner, Mark D. Boone (above), reworked. "The place was seventies in style." They collaborated with architectural designer Ken Ronchetti.

LEFT: "The entrance hall was low-ceilinged and cramped," says Boone. FAR LEFT: "The closed-in feeling is now gone." An arrangement of exotic pieces includes an African shaman's bellows and a Tibetan rug. Chest from Mimi London. Pollack & Associates chair fabric.

Architectural Design by Ken Ronchetti/Interior Design by London Boone
Text by Peter Haldeman/Before Photography by Kyle Rothenborg
After Photography by Mary E. Nichols

blue sweeps of sea and sky. The apartment suffered from "a sort of vertical, tunnel-visioned viewpoint," according to Boone. "We wanted to open it up toward the water and give the whole space a much more broad or horizontal gesture."

He and London held brainstorming sessions with architectural designer Ken Ronchetti and hit on the idea of stepping the ceiling for maximum height. When they started the construction, though, they realized the place held brighter prospects. "We saw we could push the steel up higher than we thought," says Boone.



ABOVE: "There were unnecessary elements in the living room that had to come out," recalls Boone. "Its ceiling also needed to be raised." RIGHT: "Furniture was rearranged so everyone seated could face the new sliding-glass doors and enjoy the panoramas," notes London.

Over the course of many site visits, with updates in the form of digital photographs e-mailed from the contractors, Boone proceeded to stretch the space in other ways. Interior walls came down, and the living room's awkward steps were either removed or widened. Obtrusive columns in the living room and dining area were eliminated, and small sliding-glass doors were replaced with much larger ones. All in exchange for, as London puts it, "that broad-shouldered feeling—having the rush of the view from the moment you set foot in the place."

Architectural details reinforce the seaward urge. Boone stepped the cabinets in the kitchen and dining area and installed teak floorboards diagonally. The cabinets were made of wire-brushed fir and look as dry as driftwood—a practical as well as an aesthetic decision (the tropical conditions wreak havoc on wood finishes). Throughout the residence, the partners stuck to a few natural materials—teak, fir, granite and, on the walls, straw cloth.

London's penchant for the organic found expression in low tables molded from solid walnut and in a dining table composed of granite and the trunk of a western red cedar. The large-scale pieces suit the clients. "I'm six-four," says the h[illegible]band. "We all went over to [illegible] before the project start[illegible] and Mimi studied my moods, my habits. She'd say, 'Y[illegible]



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want a nice big chair right here, don't you?'"

"One of the most important things was to make it feel like you're in Hawaii," London points out. "It's not unusual to go to a vacation spot and not know if you're in Switzerland or Spain or wherever. So we used what native materials and items we could." She fashioned Tongan tapa cloths into dynamic wall sculptures and used fabrics with tapa designs on sofas and pillows. The wife fancied a Hawaiian quilt in the master bedroom. The couple's accumulation of old island maps graces the dining area, and London rounded out the collection with seashells and other "really good corny stuff that you can find in Hawaii."

Asian and African antiques pop up here and there, but they're primitive, unfussy pieces. In general, London and Boone were careful to maintain a quiet palette. "A retreat should be a very easy place to go to," says Boone. "You want



OPPOSITE BELOW: "A pair of columns and two dining area steps were removed," says London. LEFT: She fashioned the wall sculpture out of a handmade tapa cloth. The tables, sofas, dining table and cabinetry are from Mimi London. Stark wool sisal carpet throughout.

to bring your toothbrush and sunscreen and be set."

The clients head across the Pacific "every chance we get." "I'm wearing a Hawaiian shirt even before we get off the plane," confesses the husband. "The colors, the music, the food—it's just a total change of rhythm." Their own island tempo is unhurried, whether they're reading, taking walks on the beach or sampling one of Maui's better restaurants. Or simply drinking in the views.

"They have the sunsets, of course," Mimi London says with a sigh. "And the whales come out and play between Kapalua and Molokai. It's picture-postcard perfect and absolutely wonderful. The clients have a romantic attitude toward the islands, and I think their home now reflects that. It feels truly Hawaiian." □

BELOW LEFT: "We didn't like the shiny finishes in the kitchen," says Boone. "We had beachlike, nautical ones in mind." BELOW: Granite countertops complement the wire-brushed fir cabinetry. Range and ovens from Gaggenau. Franke sinks. Dishwasher from Miele.





RIGHT: "The master bedroom was bland and lacked warmth," says London. "We decided to close off some of the side windows and enlarge the ones that looked out to the ocean." BELOW: "The room now glows." An Indonesian shrine panel hangs over a circa 1900 Japanese chest.



"ONE OF THE MOST IMPORTANT THINGS WAS TO MAKE IT FEEL LIKE YOU'RE IN HAWAII. WE USED NATIVE MATERIALS."



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RIGHT: RMF 2095 (BASKET) 13"W x 8-1/2"H x 1"D RMF 2095 was inspired by an old photocopy of a French boiserie, circa 1740. The multi-layering & detailing of this piece are the ultimate of this art form.

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A PHOENIX RISES

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suggest multiple coats; they oversanded and overspaced floorboards; they wore down door saddles at just the point where people would have walked repeatedly into a room; they installed doorframes slightly out of square and used distorted glass in the windows. They did everything short of importing Mississippi dust and sending it swirling through the air.

Was anyone tempted to make, dare one say, corrections or adjustments to the original house? Surely it wasn't impeccable in every detail?

"I wanted it exactly as it was," Nye declares. "I don't care about closets. I don't want amenities."

Although now there are certain modern appurtenances, such as air-conditioning and insulation and other materials required by local building codes, the house so closely reenacts the old one that there are times when Cavett and Nye have to remind themselves that the original burned down. Nye returned to her native Mississippi to buy old southern four-posters and chairs, chests and cupboards. "If the furniture didn't belong to my Mississippi great-grandparents," she says, "at least it belonged to somebody's Mississippi great-grandparents." She found chintzes that approximate the patterns that were there before. She found a rare Regina music box to replace its antecedent in the stair hall. "Now even the sounds are the same.

"You must remember," Nye points out, "Tick Hall is not a fancy house. It's a simple country house by the sea." A simple house with a complex history, to be sure, and one that will probably never cease to haunt its owners. "There are times when I go into the study to reach for a book—and of course it isn't there," says Carrie Nye. "It's surreal." Dick Cavett, for his part, finds memory plays frequent tricks. "I look at a chair and say, 'Remember when Jean Stafford was right there, sitting next to what's-his-name?' 'Remember when Tennessee Williams drank on the porch—the gallery, he called it—and reveled in the sunset?' And then I have to stop and remind myself. These people were never there, because *there* wasn't there. But it is now, in a devilish but, I willingly concede, quite remarkable way." □

HIGH-RISE REINVENTION

continued from page 187

ing table, which compresses Mies van der Rohe's tubular steel Brno chairs into a glittering bouquet and appears through the glass as a mirror. However, the owner chiefly loves the top, with its rolled and tapered edge. "It seems to be alive and to change its thickness as you approach or step back," she observes.

Lewis blocked out areas for art in order to position the lighting, and after discovering a David Amico diptych she admired, she commissioned the Los Angeles artist to paint a triptych. A work of stylized calligraphy that recalls the bold gestures of 1950s Abstract Expressionism, it finds an echo in smaller, but even more forceful, prints by Robert Motherwell and Richard Serra. Lawrence Carroll's haunting off-white canvases hang in the master bedroom, and geometric weavings from Zaire are in the office, which doubles as a guest bedroom. "Once Sally got me hooked on this kind of art, I went looking by myself and found something that excited me as much as it did her," says the owner. That work is Soonja Oh Kim's sequence of lipstick-red relief pan-

> "It's more about the play of light and shade than the material," says the designer.

els. The minimalism of the panels throws the few figurative pieces into sharp relief: a cast of a Roman carving propped beside a window, African masks and a pair of headless stone figures from Cambodia.

Sally Sirkin Lewis has created an interior in which the big moves and smallest details all work together. "I like the sense of flow—it's soothing," she comments. "People's lives are so hectic; they need to be regenerated." Her client concurs. "Returning from a month in New York, I stepped inside and remarked to my sister: 'I'd forgotten how beautiful this place was, how serene and calming.'" □

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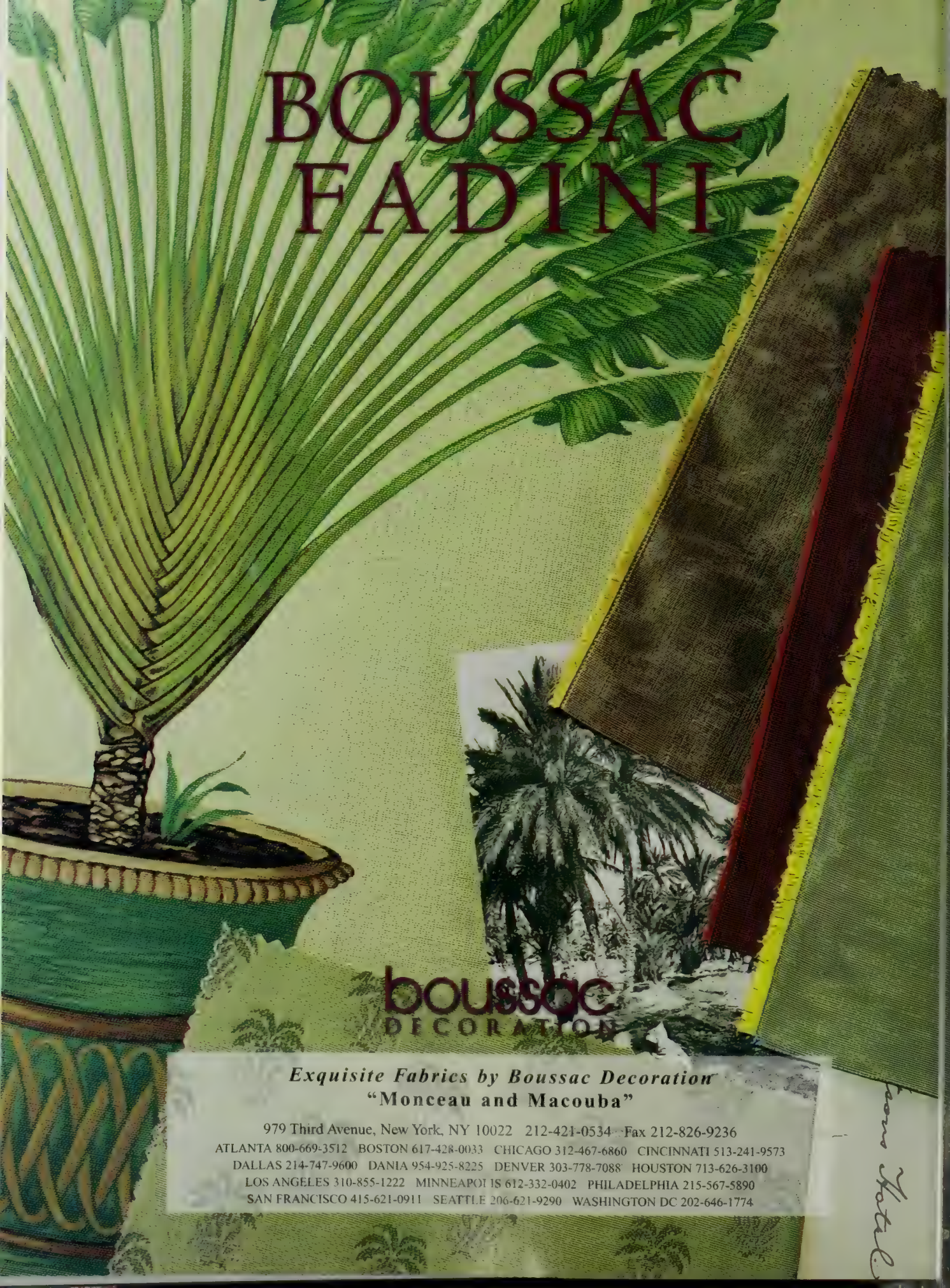
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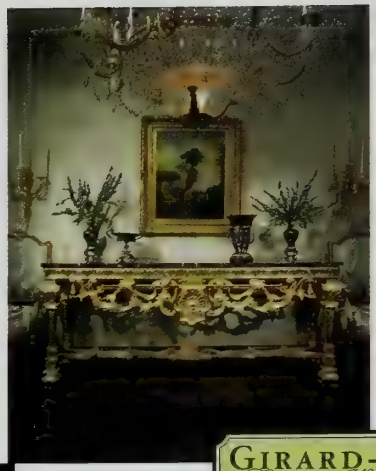




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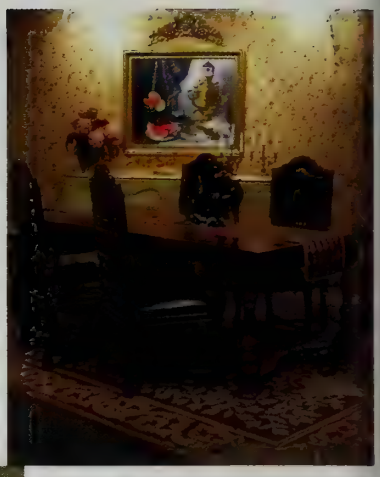
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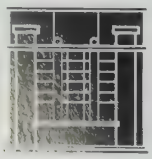
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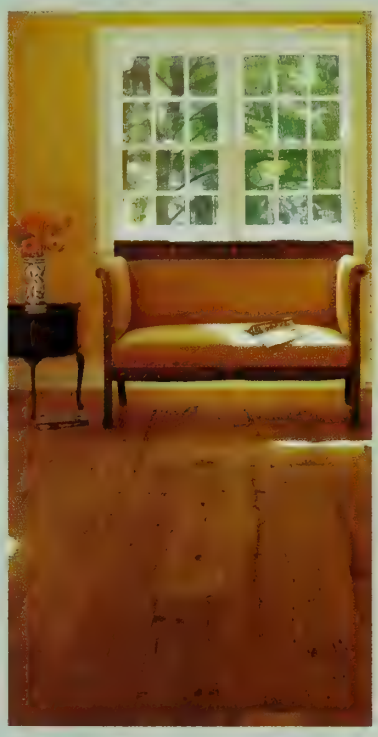


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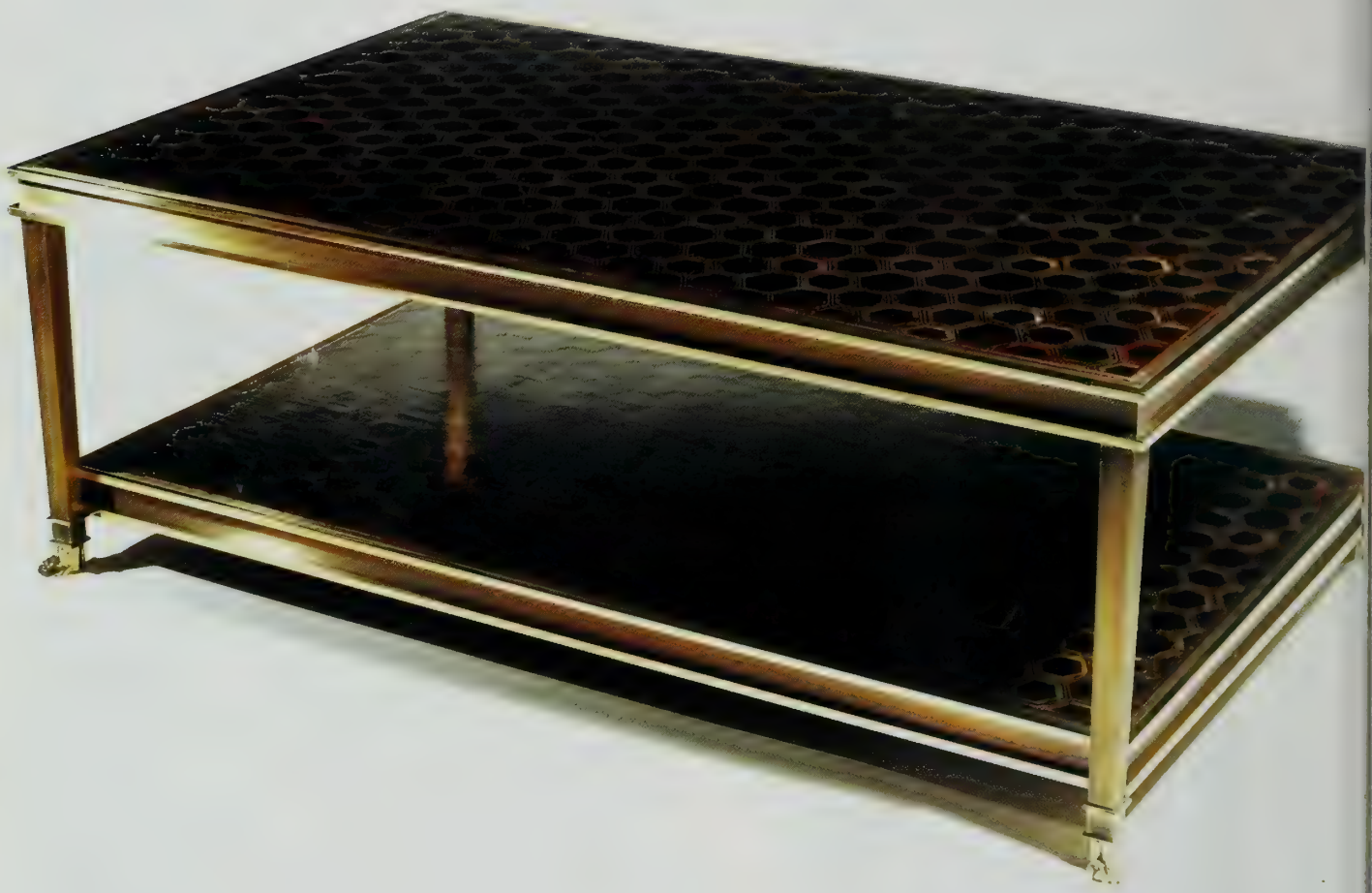
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COLONIAL REVOLUTION

continued from page 205

teenth-century French and English pieces, 1930s mercury vase-lamps and, at either end, Hiroshi Sugimoto photographs. In front of the fireplace she put perhaps the most practical piece of furniture—a giant ottoman. "It can seat a lot of people at a cocktail party but can be wheeled away when the room is really full," she explains.

In his study, his private retreat, the husband's minimalist taste prevailed, with a black-marble mantel, tubular chrome chairs from the 1930s and a

A mirrored vanity table from the 1940s in the master bedroom suggests an MGM, silk-and-satin kind of glamour.

leather-covered low table in chocolate brown. Since the room was also to serve as a showplace for his ever-expanding art collection, Nunnerley covered the walls with wheat-colored woven hemp, a material that allows him to move pictures around, adding and subtracting, without leaving marks.

The wife's bent for romance was reflected in the master bedroom. Nunnerley put Italian putto scenes in gilt frames above the bed, which she provided with a richly padded headboard designed after one by Syrie Maugham. Nearby she placed a mirrored vanity table from the 1940s that suggests an MGM, silk-and-satin kind of glamour. In such a bedroom Lana Turner or Greer Garson would have felt very much at home.

So smoothly did the team of four work together that the clients left them largely alone, visiting only five or six times during the eighteen months of reconstruction and decoration. "We knew what we wanted," says the husband, "and they were very good at taking our ideas and running with them." In a field in which costs and deadlines are often ignored, they did something perhaps even more unusual: They finished the job on time and on budget. "It was," says the husband, "a very happy ending." □

LADY ELIZABETH

continued from page 211

signing this boat was finding a way to have elegance and beauty as well as function," says the wife. The master bath is as impressive as one found in a four-star hotel. Montoya divided the space to create his-and-her quarters and then connected them with a shared shower. All the surfaces are done in Macaúba marble from Brazil. Imaginative touches also find their way into unexpected places. In the case of the stairway leading from the main saloon on the upper deck to the lower cabin level, Montoya could easily have put in a handrail in the same wood used throughout the yacht. Instead, he joined four Lalique door handles that extend from the floor to the ceiling and illuminated them from within. "I wanted to add drama to this tight space," he explains. "You always see a railing in wood, so I thought, Why not Lalique?"

"It's easy to fall into so many traditional things on a boat, and Juan stopped me from doing that," says the wife. "Our previous boat wasn't customized to this extent, and it wasn't as big. There were so many details to consider, it would have been overwhelming for us to do it on our own."

Montoya had the opportunity to enjoy the fruits of his labor when the couple invited him to join them

"I wanted to add drama to the stairway. You always see a railing in wood, so I thought, Why not Lalique?"

for a seven-day cruise off the Italian coast. With the exception of the four barstools that he insisted his clients have instead of the three that they assured him would be better, it was smooth sailing.

The *Lady Elizabeth* was Juan Montoya's maiden voyage as a boat designer. It will not, he hopes, be his last. For the moment, however, he's testing his talent for innovative ways to marry form and function in another design—this time for an entire town. □

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tween strictly observing the historical period and insinuating comfortable upholstered furnishings. "I intended for even the grandest of the rooms to be used on a regular basis," he says, "and not to look overly eighteenth-century stiff." When he decided to cover the entrance hall floor with a sisal rug, it was to mitigate the vestigial formality of the adjacent rooms. Formality, however, was not to be totally stinted: The designer went out of his way to have a bracket carved in plaster and installed at the hall stair opening—the kind of architectural ornament that New England houses of this period would be bound to have, he points out, but that this one lacked, owing to its lowly origins as a tavern. He also took care to place a plain-fronted Chippendale serpentine table, just the right size and shape, in the narrow hall. "And there you have it," he says, "Chippendale and sisal."

In keeping with the latter element of this leitmotiv, Petersen used precious little silk in the house, preferring cotton versions of classic silk document fabrics. Pale colors prevail throughout, contributing to the illusion of informality, which is further reinforced by the mellow finishes: The designer had the floors waxed buff rather than shiny, and he striéd the newly milled white moldings in the public rooms to give them a more relaxed edge.

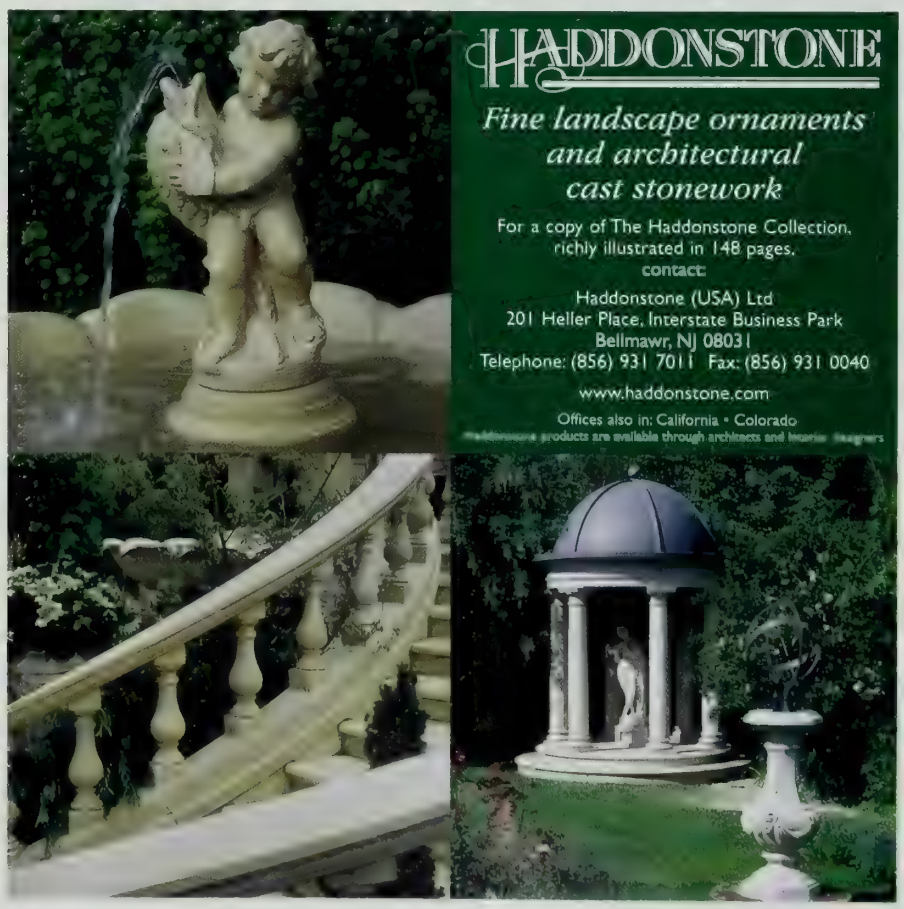
To one side of the hall is an agreeable library paneled with pine boards that had been stored in the attic. Off the library is the dining room, with decorative painter Elisa Stancil's splendid murals of Colonial Vermont that evoke the elaborately painted wallpaper of the eighteenth century. The rug, here again, is sisal. "If we'd done an Oriental, it would have competed with the fluid movement of the murals," Petersen maintains. The sisal nicely underscores the workmanship of the English three-pedestal, five-leaf rectangular mahogany table and the set of mahogany American Centennial Chippendale chairs.

The living room is dominated by a George III mahogany secretary with a pierced scroll-top pediment, which houses the clients' collection of late-eighteenth- and early-nineteenth-century blue-and-white Chinese Export porcelain. The honey, gold and indigo late-nineteenth-century Kirman rug lies comfortably within the blue, taupe and yellow palette of the room. In the later-period family room at the end of the house, where even the moldings are bolder, the handwoven blue, red, cream and green rug has stripes of irregular width that serve to magnify the already generous proportions of the space.

From the family room one can now easily ascend to the master suite. Petersen took the crook out of an old servants' stair and then broadened it; for the treads he restored some chestnut planks that "add a feeling of age to that newer part of the house." The whole of the dormered second story of this narrow wing is occupied by the owners' suite, which amounts to a peninsula of luxurious privacy. The couple had four George III mahogany bedposts that Petersen took and made compatible with a contemporary bed; he had a canopy upholstered in green cotton on the outside and a restful no-color print on the inside. To get to the body of the house, one can steal through a secret door in the wife's dressing room, which on its other side is camouflaged with an old document wallpaper.

Above the living room, back in the main block, the designer had turned two small bedrooms into a guest bedroom with twin beds and a sitting room with a pull-out sofa—separated by pocket doors. Both rooms charmingly feature a miniature fireplace in the corner. The walls' blue milk paint, saturating all of the woodwork, evokes the post-Revolutionary origins of this part of the house, as does the period window treatment: mahogany Venetian blinds.

"My husband insisted on using local craftspeople for almost everything," says the wife. "And James Petersen, someone who leaves absolutely nothing to chance, led each one of them to a whole new level of performance." They all shared, she adds, in her and her husband's vision of the house—of how an old tavern, twice expanded, could be made to achieve a final poise, in which nothing within or without would look or feel like the slightest intrusion. □



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10 • Hyatt Regency Scottsdale at Gainey Ranch. Offering a 2 1/2-acre water playground, 27 holes of championship golf, tennis, the Sonwai Spa, the Native American Learning Center and Camp Hyatt Kachina for kids.

11 • Marriott's Camelback Inn Resort, Golf Club & Spa. Features 453 casitas, a world-class spa, 36 holes of championship golf, three pools and more. Visit us at www.camelbackinn.com

12 • The Peninsula Beverly Hills. The only Five-Star and AAA Five-Diamond hotel in Southern California featuring a cutting-edge spa and fine dining. Call (800) 462-7899 or visit www.peninsula.com

13 • Royal Palms Hotel & Casitas. A Spanish Mediterranean-style estate with 116 rooms, casitas and suites nestled at the base of Camelback Mountain, between downtown Scottsdale and the Biltmore area.

14 • Scottsdale Convention and Visitors Bureau. Discover Scottsdale, Arizona, and experience the heart and soul of the American Southwest. Call (800) 236-7026.

15 • Texas Tourism. For your free *Texas Travel Guide*, call (800) 8888-TEX, ext. 2076, or visit www.traveltex.com

16 • Utah Travel Council. Free travel guide to Utah's scenic wonders, including photos, maps, destinations and accommodations. Call (800) UTAH-FUN or visit www.utah.com

17 • WCI. Tour ideally located properties, luxury residences and world-class amenities with WCI, Florida's premier developer of waterfront, tower and country club communities.

ART & ANTIQUES

18 • Please send me all of the free items in this category.

19 • Agostino Antiques. Send away for a brochure that highlights our antiques and reproductions.

20 • The Best of France Antiques, Inc. The largest direct importer of quality French antiques. Collectors and designers regard us as the source for 18th, 19th and 20th century furnishings.

21 • Bolour. Send for a free catalog with photos of our carpets, tapestries and pillows.

22 • The Butler & The Chef. Featuring French antiques for your hotel, restaurant, shop or new house. Visit www.thebutlerandthechef.com

23 • Caldwell Snyder Gallery. Contemporary painting and sculpture by international and American artists: Cisquella, d'Arcevia, Marrey, Morgan, Macdonald, Masteller, Popliteo, Regina and Van Iersel.

24 • Christie's. The world's preeminent auction company. Sales in over 80 categories, including all areas of fine and applied arts. Please view our catalogs and sales schedules on www.christies.com

25 • Circline.com An extraordinary collection of art and antiques from hundreds of renowned dealers across the globe. Visit www.circline.com or call toll-free (877) 411-3233.

26 • Claremont Rug Company. Serving an international niche market of clients who desire antique carpets with lasting, artistic appeal and solid investment potential. Call (800) 441-1332. $10.

27 • Collectors Editions. Sell sheets, brochures and postcards available for fine art galleries interested in the artwork of Hessam, Oleg, Sabzi and Wren—among many other artists.

28 • Doris Leslie Blau, Ltd. Eclectic array of decorative carpets in both Oriental and European weaves. Color palette and uniqueness of design are of foremost consideration.

29 • F.J. Hakimian, Inc. Rare one-of-a-kind period European and Oriental carpets. Late 18th century to Art Deco. Large selection of oversized carpets. In-house conservation atelier. No literature available.

30 • Florian Papp. Selling 18th to 20th century period art and antiques. Our free brochure illustrates our diverse selection.

31 • Great Gatsby's. Arts & antiques, garden architecture, chandeliers, classic cars and everything for a luxurious lifestyle at www.greatgatsbys.com, in our Atlanta store or at auction. (770) 457-1903 for a catalog.

32-33 • Guarisco Gallery. Specializing in 19th and early 20th century European and American paintings, watercolors and sculpture. Visit www.artnet.com/guarisco.html or call (800) 426-3747. Annual color catalog, $15, circle (#32). Impressionist catalog, $20, circle (#33).

34 • Guy Regal Ltd. A leading source of fine 17th–19th century European furniture, decorative arts, important 19th century paintings and 20th century works on paper

35 • Heritage House Galleries. Hand-painted oil on canvas masterpiece re-creations. Renowned for superior custom quality and unsurpassed service. Free brochure or consultation, call (800) 890-9028.

36 • Jerry Whitworth. Portrait artist who creates compelling, realistic images of children and adults. For photographs of his many portraits and information about the artist, call (212) 925-8568.

37 • Kentshire Galleries. Specializing in antique 18th and early 19th century furniture and decorations. Pictures and descriptions from large inventory available upon request.

38 • Masterlight Fine Art Publishing. *The Art of Inspiration*—a 36-page giclee booklet with 41 images of the artwork of Dale Terbush. Available as limited edition giclees on canvas in editions of 195. $10 plus s&h.

39 • O'Sullivan Antiques. Featuring 18th and 19th century European furniture. Specializing in marble fireplace surrounds, garden furniture and objets d' art.

40 • Red Baron Antiques. Auctions and retail featuring architectural antiques, decorative arts and collectibles. Specialties include chandeliers, mantels, oil paintings, palatial furniture and interior/exterior statuary. Call (404) 252-3770.

41 • Sculpture Placement. For a free catalog of the bronze, life-sized sculpture of Seward Johnson, visit www.sewardjohnson.com or call (310) 264-2400.

42 • Soho Editions, Inc. Art publishers of limited edition, hand-enhanced serigraphs on canvas can be seen in current artists, Viktor Shvaiko and S. Sam Park.

43 • Tanglewood Pacific. Specializing in conservatories and roof lanterns. American know-how combines art glass, mahogany and copper in custom designs. Call (888) ROB-RYAN. $13.

44 • Thomas Kinkade Galleries. Nationally renowned as The Painter of Light™, Kinkade is America's most sought-after artist. His light-infused art captures the imagination of millions while inviting you to experience simpler times.

AUTOMOTIVE

45 • Please send me all of the items in this category.

46 • Acura. For a closer look at the full line of Acura automobiles, visit www.acura.com or call (800) TO-ACURA. Complimentary brochure available.

47 • Infiniti. Own one and you'll understand. Visit your local Infiniti for a Guest Drive® or call (800) 706-9923 for a complimentary brochure.

48 • Lincoln LS. To learn more about the world's most powerful full-size SUV, visit www.lincolnvehicles.com or call (800) 688-8898.

49 • Lexus. Free brochure on the highly acclaimed Lexus automobiles – the result of our passionate pursuit of perfection.

50 • Toyota. Leader in developing environmentally-friendly automotive technology, i.e. the Hybrid System. Visit www.toyota.com/ecologic

BUILDING MATERIALS

51 • Please send me all of the free items in this category.

52 • American Slate Company. Top quality direct slate even thickness tiles, roofing and paving. Wide range of colors available. Call (800) 553-5611.

53-54 • Classic Mouldings Inc. Catalog features 1,200 plaster components including cornice mouldings, centerpieces, niches, ceiling tiles, brackets, domes, columns, panel mouldings and mantels. Catalog, $25, circle (#53). Free brochure, circle (#54).

55 • Conklin's Authentic Barnwood. Antique lumber aged over decades. Helping architects, designers and builders breathe new life into cultural treasures. Brochure, $5.

56 • Haddonstone (USA) Ltd. Ornamental and architectural cast stonework in the widest choice of styles for interior and exterior environments. *The Collection*—134-page full-color brochure, $10.

57 • **Loewen Windows.** Maker of fine wood windows and doors. Call (800) 245-2295 for a free product brochure plus sizing handbook.

58 • **Old World Stoneworks.** Best designed cast stone fireplace mantels in the business. Excellent technical support for all types of installation and applications. Call (800) 600-8336.

59 • **Phantom Screens.** Retractable doors and windows are perfect finishing touches to any building project. Visit www.phantomscreens.com or call (888) PHANTOM.

60 • **Stone Legends.** Enhance your lifestyle with stone architectural elements. Catalog has color photos and all the information needed to start the process. Call (800) 398-1199.

61 • **Stone Magic.** Fireplace surrounds designed to fit any style or room size. Full-color catalog shows everything needed to design your room around a striking center piece. Call (800) 597-3606.

62 • **Tischler und Sohn (USA) Ltd.** Mahogany windows and doors offered in practically any size, shape and style, with a variety of different finishes.

63 • **Tulikivi.** Finnish soapstone fireplaces absorb a fire's energy and then slowly radiate it back to you. A Scandinavian tradition. $2.

FABRICS/WALLCOVERINGS/ACCESSORIES

64 • **Please send me all of the free items in this category.**

65 • **A. Sommer Textiles.** Supplier of quality fabrics including the most extensive collection of chenille upholstery fabrics, elegant silks, linens and woolens.

• **Bergamo.** Leading importer and distributor of the finest upholstery and drapery fabrics. Suitable for both residential and contract applications.

66 • **Donghia Furniture/Textiles Ltd.** Furniture, textiles, trim, lighting, wallcoverings and accessories that bridge the gap between modern and traditional. Designs are handcrafted of the finest materials with an unmistakable signature style. $3.

67 • **Duralee Fabrics Ltd.** With technical excellence, fashion-forward coloring and style leadership, Duralee's collections cover the design spectrum of today's interior themes. Call (214) 748-7080.

68 • **Edelman.** A new collection of printed suedes inspired by native Tribal Arts and a new elephant grained leather floor tile—ready for sampling.

69 • **Glant Textiles.** Woven collection recognized for outstanding ranges of color and texture. Minimalist and modern constructions to lush chenille, boucle, velvet and mohair textures of timeless design and quality. Call (206) 725-4444.

70-71 • **Houlès U.S.A.** Houlès Collection features luxury trimmings in a dazzling array of colors and styles, $25, circle (#70). The Nicodecor Collection offers trims and home accessories for young adults and first-time buyers, $10, circle (#71).

72 • **J. Robert Scott.** The finest in fabrics, furniture, lighting and accessories designed by Sally Sirkin Lewis. Showrooms in N.Y., London, L.A., Chicago and D.C. Inquiries, (310) 680-4300. No literature available at this time.

73 • **Passamaneria Toscana.** Decorative pillow covers, throws, toppers, table runners, foot stools, fabric, trim and hand-tied tassels from Italy. $5.

74 • **S. Harris.** A highly decorative fabric line for the residential and hospitality industry.

FLOOR COVERINGS

75 • **Please send me all of the free items in this category.**

76 • **Beauvais Carpets Inc.** Color catalog with illustrations and descriptive information that reflects the scope of this world-class collection of antique carpets and tapestries. $15.

77 • **Corey Rug dba Rosecore, Inc.** The *Wilton Collection* encompasses superb broadloom carpets and coordinating borders. The *Aubusson/Needlepoint Collection* revives classic weaving traditions and elegance of Old Europe. $3.

78 • **Darius Rugs.** One of New York's foremost resources for museum-quality antique and distinctive oriental rugs.

79-80 • **Elizabeth Eakins.** Our *Wool Catalog* is a 60-page brochure featuring the many fine carpets that we design and manufacture, $15, circle (#79). Our *Cotton Catalog* details our entire line of cotton rugs, $15, circle (#80).

81 • **Feizy Rugs.** One of the most progressive designers and manufacturers in the rug industry. Our vast selection of designs ensures you will find a rug for every room in your home.

82 • **French Accents.** Manufacturer of handmade Aubusson, tapestries and oriental rugs. Visit www.french-accents.com

83 • **International Design Guild.** The finest decorative floor covering available in the marketplace. For more information on our exclusive product offerings, call (800) 882-2773.

84 • **J.H. Minassian & Co.** Extensive collection of new, old and antique Persian, European, Indian, Chinese, Turkish, kilims, needlepoints, tapestries, unusual and mansion-size carpet. Call (310) 657-7000.

85 • **Karastan.** What is classic? It's timeless styling and sophistication all woven together. It's Karastan carpets and rugs. $2.

86 • **Lacey-Champion, Inc.** Manufacturers of fine hand-tufted custom rugs. Uses either 100% New Zealand wool or a blend of 50% silk and 50% wool. Available through interior designers and architects.

87 • **Mansour Fine Rugs.** Catalog is a beautiful color compilation of the extensive range of Persian, Oriental and European rugs and tapestries available from the Mansour showroom.

88 • **Matt Camron Rugs & Tapestries.** Offering the design trade the finest in antique European and Oriental decorative rugs and tapestries. Custom and programmed rugs are also available. Call (214) 752-6950.

89 • **Megerian Brothers Oriental Rugs Inc.** Dealer information and *Essential Tips for the Discriminating Rug Buyer* booklet available. $3.

90 • **Noonoo Rug Co.** Hand-knotted carpet collections featuring traditional, original, decorative and contemporary designs in today's colors for the discerning consumer.

91 • **Nourison.** Send for an informative rug primer that contains valuable information that every consumer should know before purchasing an area rug. $2.

92 • **Samad.** Free postcard featuring six high-quality rugs. For more information, contact a dealer near you.

93 • **Soraya Rugs.** For 30 years, the most trusted source for exceptional handwoven antique, semi-antique and contemporary rugs and tapestries of the world. No literature available. Visit www.sorayarugs.com

94 • **Woven Legends® and Black Mountain Looms®.** Carpets that are woven in rural ateliers and suggest the range of colors available when natural dyes and hand-spun wools are used creatively.

FURNITURE

95 • **Please send me all of the free items in this category.**

96 • **Arthur Brett & Sons.** Full-color brochure with select items pictured and our company history and description of manufacturing methods.

97 • **Avery Boardman Ltd.** A comprehensive catalog featuring the entire line of sofa beds, sofas, chairs, ottomans and bedding products. Designed to assist both the expert and novice alike. $35.

98 • **Barlow Tyrie.** Since 1920, our solid teakwood outdoor, garden and leisure furnishings have weathered the test of time. Designs for poolside, garden and patio. $3.

99 • **Bedroom Eyes.** A perfect night's sleep on the world's finest bed. Honeycomb nesting to eliminate gaps, all-natural fiber, Belgium woven damask coverings and more.

100 • **Bernhardt.** Furniture makers since 1889. Offering a variety of catalogs for living room, dining room and bedroom. www.bernhardt.com

101 • **Bielecky Brothers, Inc.** 100-page catalog showing our lines of cane, wicker and rattan furniture. Custom dimensions and stains available. Handmade in New York. $10.

102 • **California Closets.** When you organize your home, you simplify your life. We have solutions to help you stay organized. Call (800) 336-9195 or visit www.calclosets.com

103 • **Century Furniture.** Send for a 36-page catalog featuring selections from more than 20 of our collections. $5. Visit www.centuryfurniture.com

104 • **Charles P. Rogers.** Original 19th and 20th century headboards, beds, canopy beds and daybeds available. Catalog, $1.50. Visit www.charlesprogers.com or call (800) 272-7726.

105 • **Decorative Crafts, Inc.** Importers of the finest traditional Italian furniture for over 70 years. Free color catalog with over 600 furniture designs from Italy.

106 • **Design Centro Italia.** Visit www.italydesign.com for an original collection of modern Italian furnishings by Italy's leading manufacturer. No literature available.

107 • **Drexel Heritage.** Experience furniture by Drexel Heritage. A variety of styles for a world of individuals.

108 • **Elijah Slocum.** Fine handmade English furniture. Two handsome loose-leaf binders, one of tables and casegoods, one of seating, $125. Full credit of purchase price with first order.

109 • **The Federalist.** Specializing in handmade reproductions of original 18th and 19th century period items. Catalog includes a range of furniture, lighting and decorative accessories. Outside the U.S., $10.

110 • **Francesco Molon GieMme.** Collections available for purchase: *18th Century Collection, New Empire Collection, Italian and French Country Collection* and *Executive Collection*. $25 per collection.

111 • **Frontera.com** Catalog highlights items from the website. Complete selection of furniture, ranging from traditional to contemporary, on www.frontera.com or call (800) 762-5374.

112 • **Girard-Emilia.** Our integrity of design and a certain timelessness ensures that each piece of our furniture will be as impressive and beautiful tomorrow as it is today.

113 • **Gloster Furniture Inc.** A comprehensive catalog featuring our entire range of furniture. Photographed on location and within a detailed specification section.

114 • **Hickory Chair.** A collection of classic, modern furniture created by noted designer Thomas O'Brien. Brochure, $15.

115 • **Kingsley Bate Ltd.** Annual catalog containing over 50 pages of color photos and specifications for our outdoor furniture. $5.

116 • **Kreiss Collection.** Home furnishings distinguished by superior craftsmanship and the exclusive Kreiss-style furniture, fabrics, luxury bed linens, accessories and complete design services. Visit www.kreiss.com or call (800) KREISS-1. No literature available.

117 • **La Forge Francaise Ltd.** Limited-production pieces and custom-designed work: tables, chairs, consoles, chandeliers, gates, staircases, fireplace tools and screens. $10.

118 • **Lloyd Flanders.** A premier name in the casual furniture market. Renowned for both all-weather wicker and aluminum outdoor furnishings.

119 • **McGuire Furniture Company.** 108-page portfolio featuring a classic collection of premier rattan designs, bamboo tables, solid teak, aluminum and lighting. $15.

120 • **M. Craig Cabinetmaker.** More than 40 creations featured in the portfolio. Mahogany and American hardwoods are the predominant materials used. $15.

121 • **Naurelle Furniture and Lighting.** Two showrooms located at the Pacific Design Center. A magnificent collection of European furniture, lighting and accessories.

122-123 • **Henry House Ltd.** High-end custom upholstered furniture to the trade. Known for style, quality, beauty and comfort. Free brochure, circle (#122). For a $75 catalog available to the trade, circle (#123).

124 • **Phyllis Morris Originals.** The foremost designer and manufacturer of luxurious custom furniture. Full-color portfolio, finish sample chart, specification catalog and price list.

125 • **PierceMartin.** One-stop source for upscale wicker, rattan and iron furnishings as well as an extensive collection of unique Eastern antiques and accessories. Call (800) 334-8701.

126 • **Poliform USA, Inc.** Italy's leading manufacturer of high-end wardrobe systems, wall units, bedroom and dining room furniture. Visit www.poliformusa.com or call (888) POLIFORM. $15.

127 • **Pompeii.** Since 1955, manufacturers of highly stylized, aluminum casual furniture seen in the most prestigious hotels, resorts and homes. Full-color catalog, $5.

128 • **Serban Furniture Design.** Hard-bound, three-ring binder with 42 black-and-white tearsheets illustrating the collection of fine hand-crafted original designs. $35.

129 • **Summer Hill Ltd.** A unique line of furniture, fabrics and wallcoverings made to last from generation to generation. Designs created by Rela Gleason. $55.

130 • **Sutherland.** Sutherland Teak Collection features beautifully designed, comfortable furnishings and accessories for indoor and outdoor.

131 • **Swaim Inc.** Swaim Upholstery and Platinum meet the highest industry standards of quality and design excellence. A range of styles from contemporary to traditional.

132 • **Tucker Robbins.** Catalog consists of product postcards, information on our company and an updated price list. $10.

JEWELRY & WATCHES/FASHION

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134 • **Carrera y Carrera.** Spain's leading jeweler, established in Madrid in 1885. Creators of uniquely sculptured jewelry, intricately crafted of the finest metals and precious gemstones. www.carreraycarrera.com

135 • **Chopard USA Ltd.** Timepieces and jewelry designs are created with charm and passion from the most precious materials. Visit www.chopard.com

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136 • Corum USA. Swiss timepieces—precision craftsmanship is the hallmark of this venerable company. Yet there is no mistake; it is a youthful, dynamic and daring brand.

137 • Daniel Mink Switzerland. Premier resource for fine Swiss timepieces. Presenting new innovations in Swiss watchmaking, all carefully defined by high balance of design, function and quality.

138 • David Yurman. Luxurious and wearable modern designs—a gift from David Yurman's Cable Collection™ is certainly something special. Visit your authorized retailer at locations nationwide.

139 • De Beers. To view diamond jewelry designs and learn more about how to buy a diamond, visit www.adiamondisforever.com

140 • Fendi. Designed in Italy and manufactured in Switzerland, each Fendi timepiece blends innovation and visual excitement with an impeccable sense of quality. For information, call (800) 95-FENDI.

141 • IWC (International Watch Co.). Makers of the world's finest watches since 1868.

142 • John Landrum Bryant Gallery. Send for a free postcard.

143 • Michele Watches. Incorporates timeless beauty of traditional watchmaking with the excitement and creativity of today's fashion trends.

144 • Mikimoto. The originator of cultured pearls since 1893 presents magnificent jewelry of exceptional quality, superb craftsmanship and design artistry.

145 • Omega. For over 150 years, Omega has built an unmatched reputation for precision and leading-edge technology. Today, Omega continues to record significant moments in time on the wrists of the world's most outstanding personalities.

146 • Patek Philippe. Brochure features the entire collection of men's and ladies' watches, each of which takes at least nine months to create.

147 • Rado. One of the most prominent Swiss watch manufacturers and the leading producer of scratchproof design watches. Visit www.rado.com or call (800) 283-7236.

148 • Roberto Coin. Exquisite creations in varied colors of gold, mother-of-pearl and precious gems that have innovated the jewelry field. Call (800) 853-5958. No literature available.

149 • Siegelson. Known worldwide as one of the finest purveyors of important gems and jewelry. Presenting Carnet for Siegelson—high-end diamond couture designed by Michelle Ong.

KITCHEN AND BATH

150 • Please send me all of the free items in this category.

151 • American Standard. *The Collection*, our new 112-page book of amazing products and ideas. Wonderful, creative collections of products provide the complete bathroom experience. Free.

152 • Ann Sacks. Our tile and stone catalog features over 160 pages of stone, glass, ceramic and metal tile offerings, from classic to contemporary, that can be used to create unforgettable spaces. $20.

153 • ASKO Appliances. Our dishwashers have stainless steel interiors and are designed for superior quietness. Triple-filtration system produces sparkling results. Visit www.askousa.com or call (800) 367-2444.

154 • bulthaup. The essential bulthaup book will tell you all you need to know about furnishing your kitchen as the center of home life. $24.

155 • Christopher Peacock Cabinetry. Handmade in the U.S., our Bespoke English Cabinetry offers the very best in fitted furniture for the home. $10.

156 • DACOR®. An innovative leader in quality and stylish high-end kitchen appliances. Offering three beautifully unique styles including Epicure™, Preference™ and Millennia™. Call (800) 772-7778 or visit www.dacor.com

157 • Downsview Kitchens. Design innovation and commitment to quality make Downsview the premier choice in kitchen cabinetry. Send $15 for an 80-page color brochure. Call (905) 677-9354.

158 • DuPont Corian®. This versatile solid surface can provide aesthetically pleasing yet practical solutions for your material needs. Visit www.corian.com or call (800) 4-CORIAN.

159 • Franke Consumer Products, Inc. Manufacturer of highest quality stainless steel, synthetic granite, titanium sink systems, faucets, custom accessories, water filters and dispensing units. Call (800) 626-5771. www.frankeksd.com

160 • Gaggenau. Catalog takes you through our complete line of European-designed, custom built-in appliances for the New Era Kitchen. Visit www.gaggenau.com/us or call (800) 828-9165.

161 • Heartland Appliances, Inc. Offering a color 16-page brochure featuring Metro, Legacy and Classic Collections.

162 • Herbeau Creations of America. Period style French Provincial kitchen and bath fixtures.

163 • Heritage Custom Kitchens, Inc. View beautiful rooms of high-end, custom cabinetry in traditional, contemporary and Old World styles in our 50-page brochure. $12.

164 • Independent Inc. Under-hood design incorporates an easy-to-clean surface. We ultimately create a hood for the connoisseur. Free literature. Call (800) 7-NEVADA.

• KitchenAid. For more information, visit www.KitchenAid.com or call (800) 422-1230.

165 • Kohler. Catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. Visit www.kohlerco.com or call (800) 4-KOHLER, ext. BA2. $8.

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166 • Neff Kitchens. Extraordinary culinary environments that meet the quality and design standards formerly only European manufacturers could offer. Visit www.neffkitchens.com or call (800) 944-3833.

167 • Plain & Fancy Custom Cabinetry. 40-page catalog previews many cabinetry styles. Available primarily east of the Mississippi, $12. (800) 447-9006, Dept. #AD201C. www.plainfancycabinetry.com

168 • Plato Woodwork, Inc. The 16-page *Plato Product & Design Guide* provides a taste of the virtually unlimited offering of Plato Woodwork's Personalized Custom Cabinetry™. Call (800) 328-5924. $3.

169 • Poggenpohl U.S., Inc. World-renowned European kitchen and bath cabinet manufacturer offers front styles in wood, lacquer, laminate, aluminum and stainless steel, ranging from traditional to avant garde design. $18.

170 • Robern. Innovative, mirrored cabinetry, lighting and glass consoles that add beauty, storage and function to the bath. $1.

171 • Rocky Mountain Hardware. Handmade and sand-cast of solid bronze. A unique line of door, cabinet, kitchen and bath hardware and other accessories for the home.

172 • SieMatic Corporation. The 130-page *SieMatic Kitchen Book* features the finest design ideas, $19.95. For more information, visit www.SieMatic.com or call (800) 559-0753.

173 • Snaidero U.S.A. See the latest in Italian contemporary kitchen design by ordering the complete Snaidero portfolio, $25. Visit www.snaidero-usa.com or call (877) SNAIDERO.

174 • Sonoma Tilemakers. A complete line of domestic handcrafted ceramic tiles. Fabulous colors, hand-carved designs and rich textures create a world of options to meet your needs. $5.

175 • St. Charles Design Center. Send for a specification portfolio of beautiful high-end custom, contemporary cabinetry. $12.

176 • Thermador. Learn why Thermador has become the brand of choice for so many discriminating cooking enthusiasts. Brochures offer a wide range of options to meet specific kitchen requirements. Call (800) 656-9226, ext. 48.

177 • VarennaPoliform. Timeless modern designs integrate warm woods, glazed glass, metals and new materials that emphasize research and development. Call (877) VARENNA. $7.

178 • Vent-A-Hood. Centrifugal blowers efficiently liquefy cooking grease while permanently exhausting odors. It's the most efficient, quiet and easy-to-clean ventilation system you can install in your home.

179 • Viking Range Corporation. Send away for our full product line brochure.

180 • Walney Ltd. Our bathroom collection provides a beautifully crafted program offering alternative English-style solutions through the rediscovery of memory.

181 • Waterworks. Carefully selected exclusive products include bath fittings, accessories, washstands, furniture, tile and stone. $10. Visit www.waterworks.com or call (800) 899-6757.

182 • William Ohs, Inc. Exquisite handcrafted kitchens that transport the spirit and charm of traditional Europe and times-past America into today's modern, premium kitchen. $8.

183 • Wood-Mode, Inc. Full-color pamphlet shows a sampling of designs and describes the exclusive finishing process that enhances the beauty and durability of Wood-Mode cabinetry. Includes offer for free *Designer Literature Collection* ($20 value).

LIGHTING

184 • Please send me all of the free items in this category.

185 • Arte de Mexico. Catalog features over 400 different hand-forged wrought iron lighting fixtures and an extensive line of iron furniture. For more information, call (818) 508-0993. $15.

186 • Crystal Farm Enterprises, Inc. Renowned worldwide for antler furniture and lighting. 60-page color catalog available, showing approximately 200 items. $25 (U.S.).

187 • James R. Moder Crystal Chandelier, Inc. A beautiful selection of chandeliers, trimmed with a variety of crystal qualities, including crystal manufactured by Swarovski. Call (800) 761-9192.

188 • Lampworks, Inc. *A Professional Guide to Lampshades*, authored by lighting experts, is an indispensable tool for interior designers. Send for a brochure, $10.

189 • Niermann Weeks. Quick-ship program offers a selection of our company's most popular designs available for immediate shipment.

190 • Schonbek Worldwide Lighting. The largest manufacturer of crystal chandeliers in North America. Contemporary, traditional, retro and custom designs. For free video and literature, call (800) 836-1892. Play the Decorating Game at www.schonbek.com

191 • Studio Steel, Inc. Creates handmade wrought iron chandeliers, sconces and lanterns using centuries-old techniques. Our catalog features an exceptional selection of classic reproductions and inspired original designs. $2.

MISCELLANEOUS

192 • American Society of Interior Designers. Free Knowledge and Solutions Kit, call (800) 610-ASID. To reach our free interior design referrral service, call (800) 775-ASID, residential; (800) 610-ASID, commercial.

193 • Archiped Classics. Featuring fine cast stone urns, planters, benches and table bases. Requests must be on company letterhead and include a check for $10. Available to the trade only!

• Ask Jeeves. Meet Jeeves, the world's finest and first Internet butler. Got a question? Ask Jeeves at ask.com

• Godiva. No chocolate lover can resist the velvety decadence of Godiva Liqueurs—or our website. The tempting recipes are a mouthwatering treat. Visit our website at www.godiva.com/liqueur

194 • Oak Leaf Conservatories. Traditionally skilled British designers and craftsmen create, construct and install uniquely designed, high-quality conservatories. $10.

195 • wine.com. From Chardonnay to Charbono, we have the wine you seek. Our team of experts taste every wine we offer to make sure it meets our standard for quality. For more information call (877) SAY-WINE.

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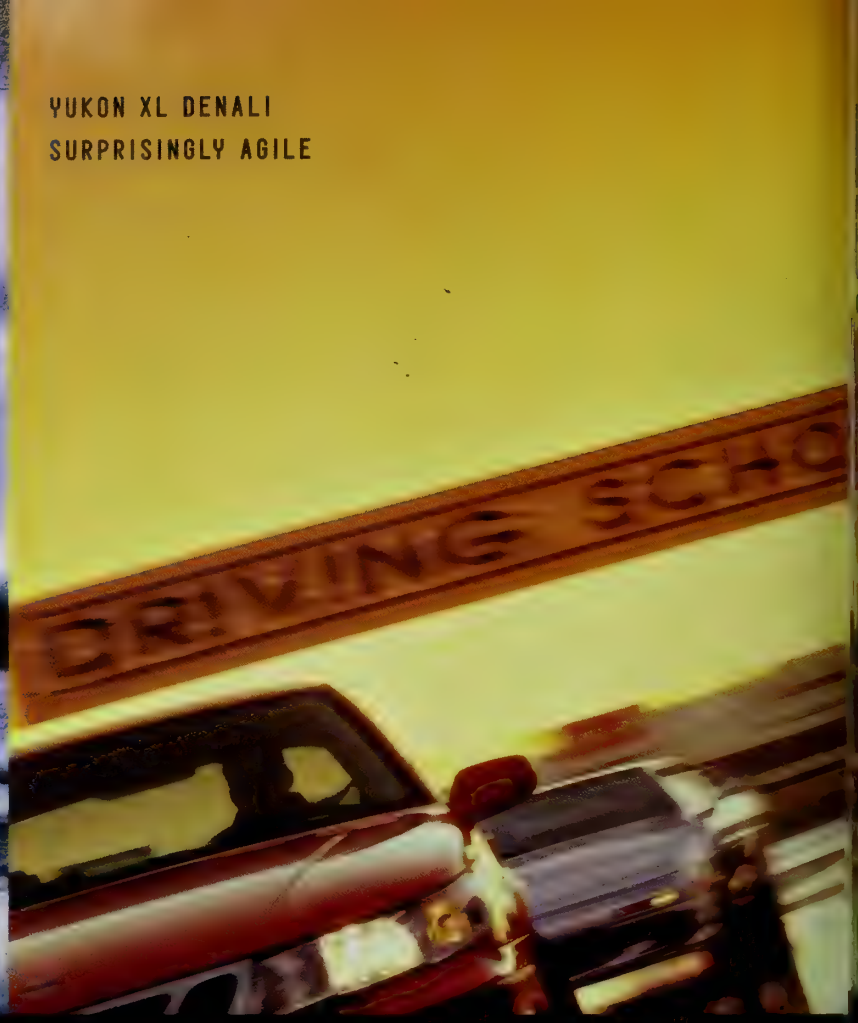


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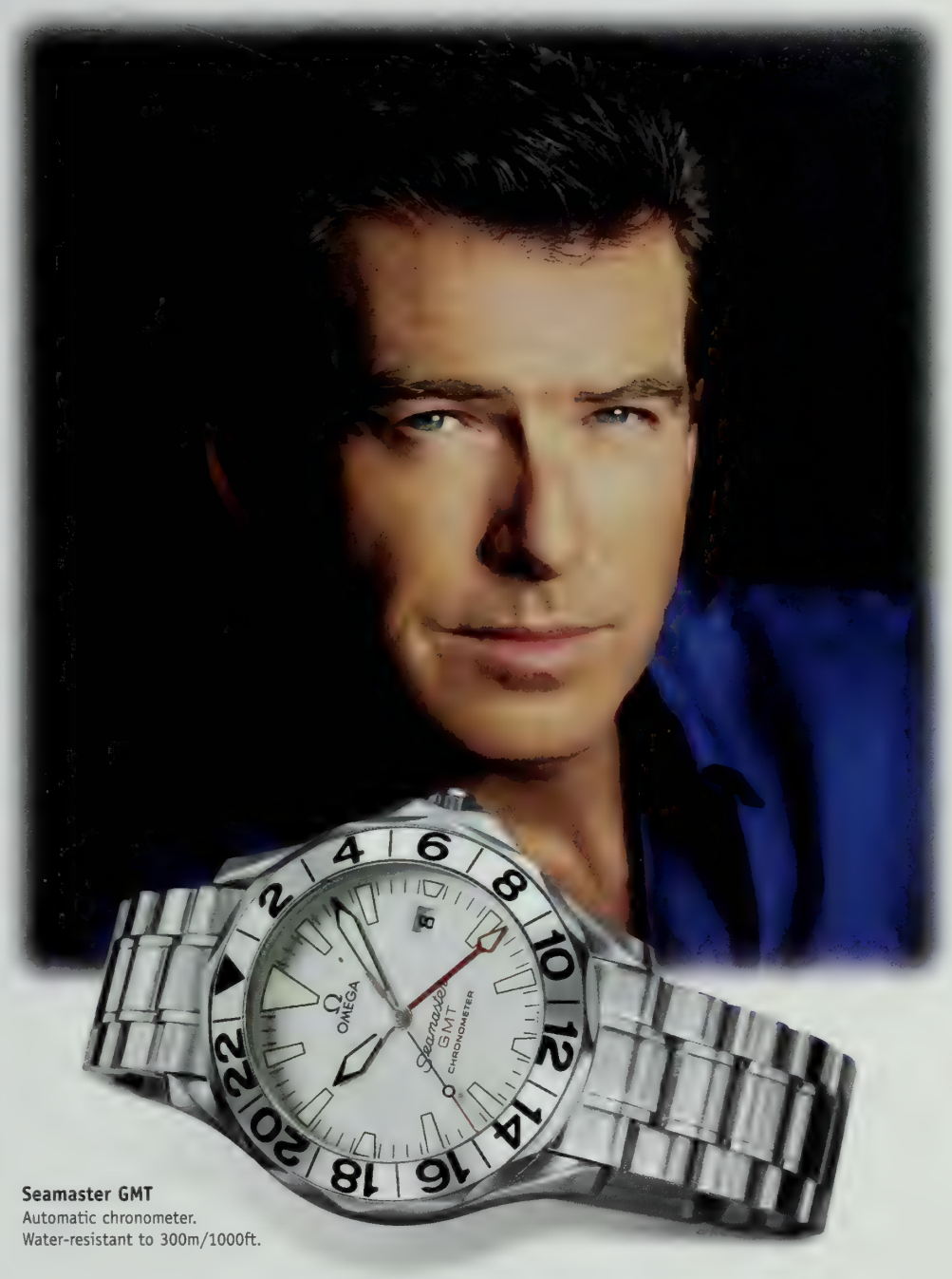
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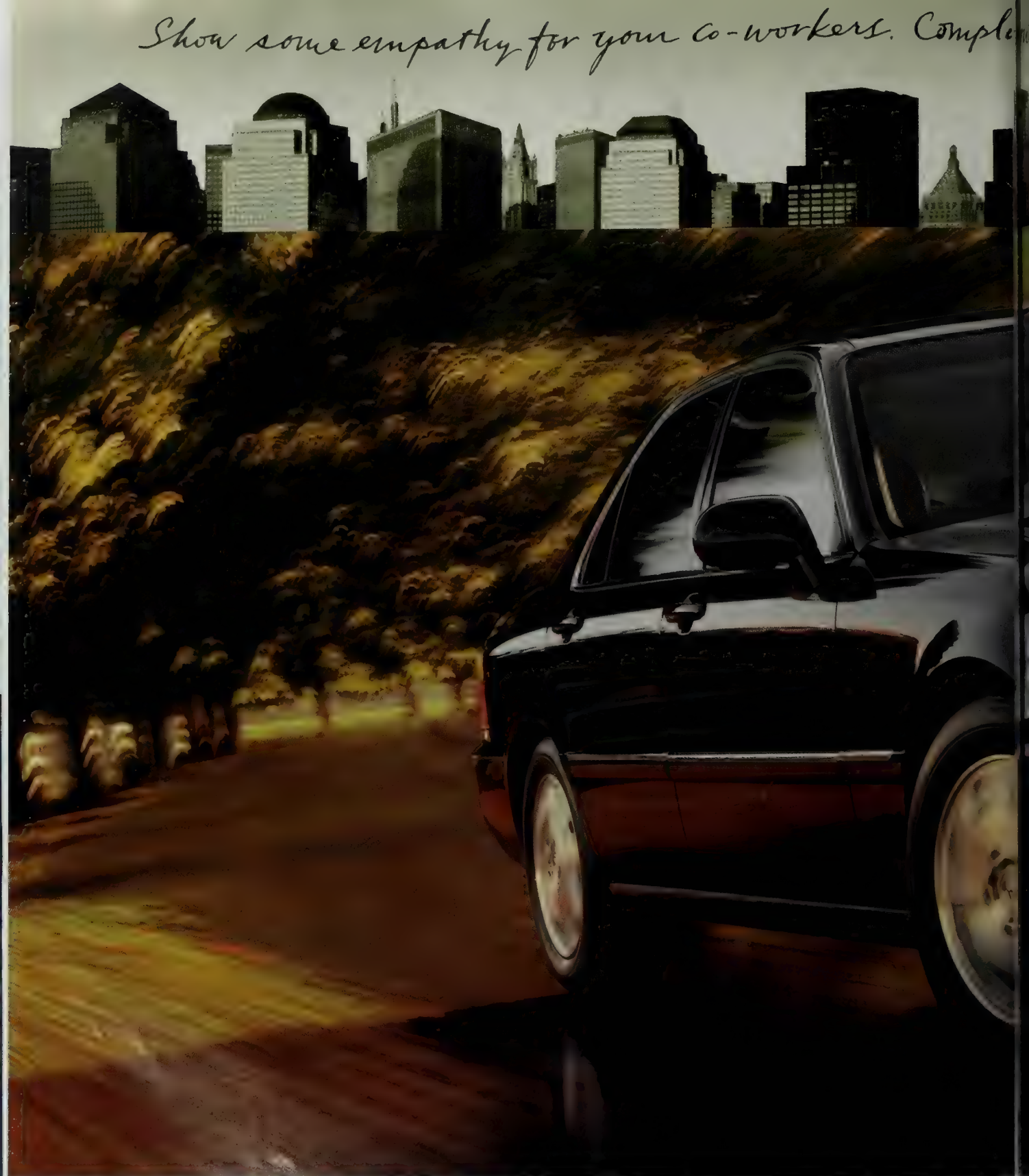
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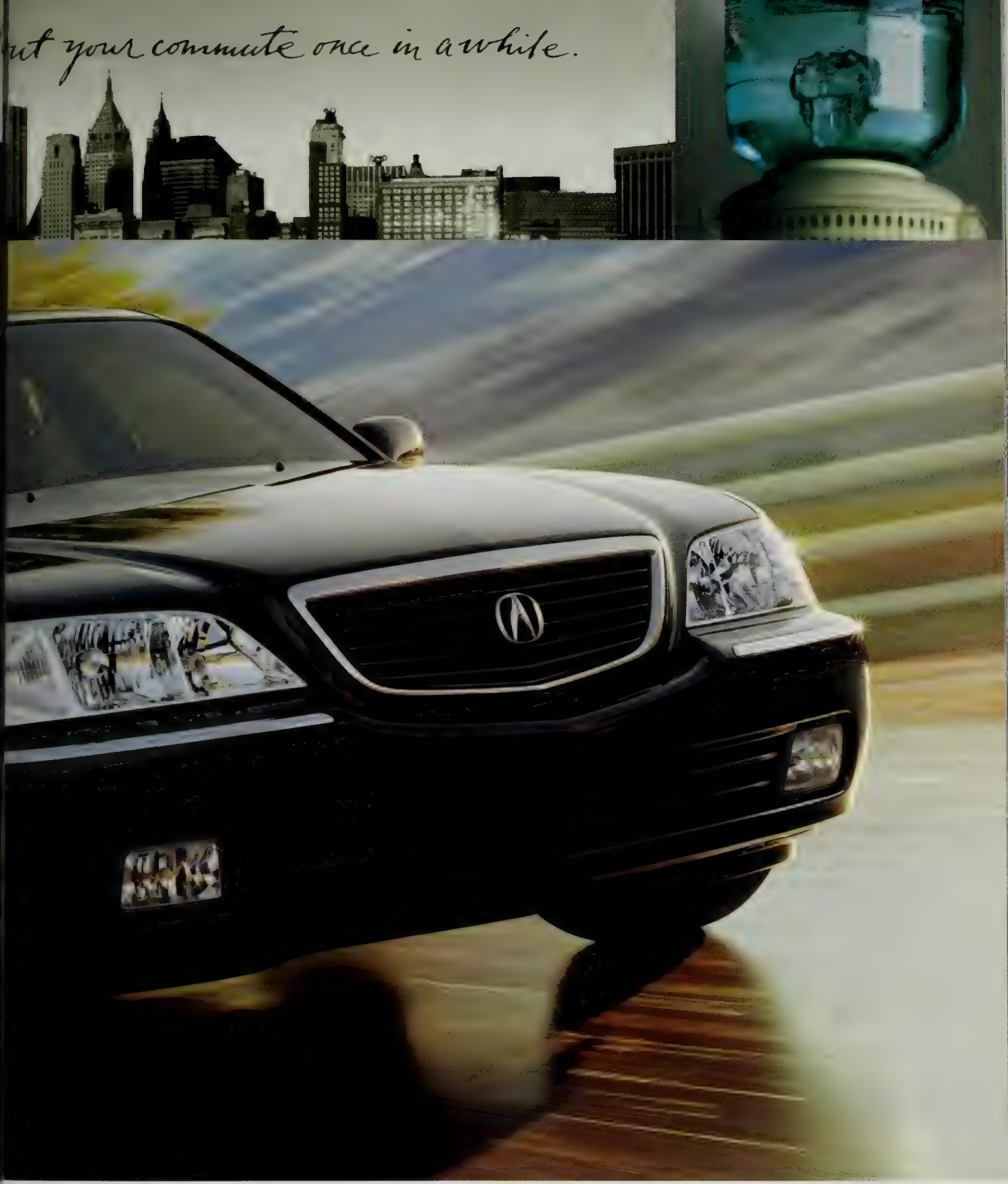
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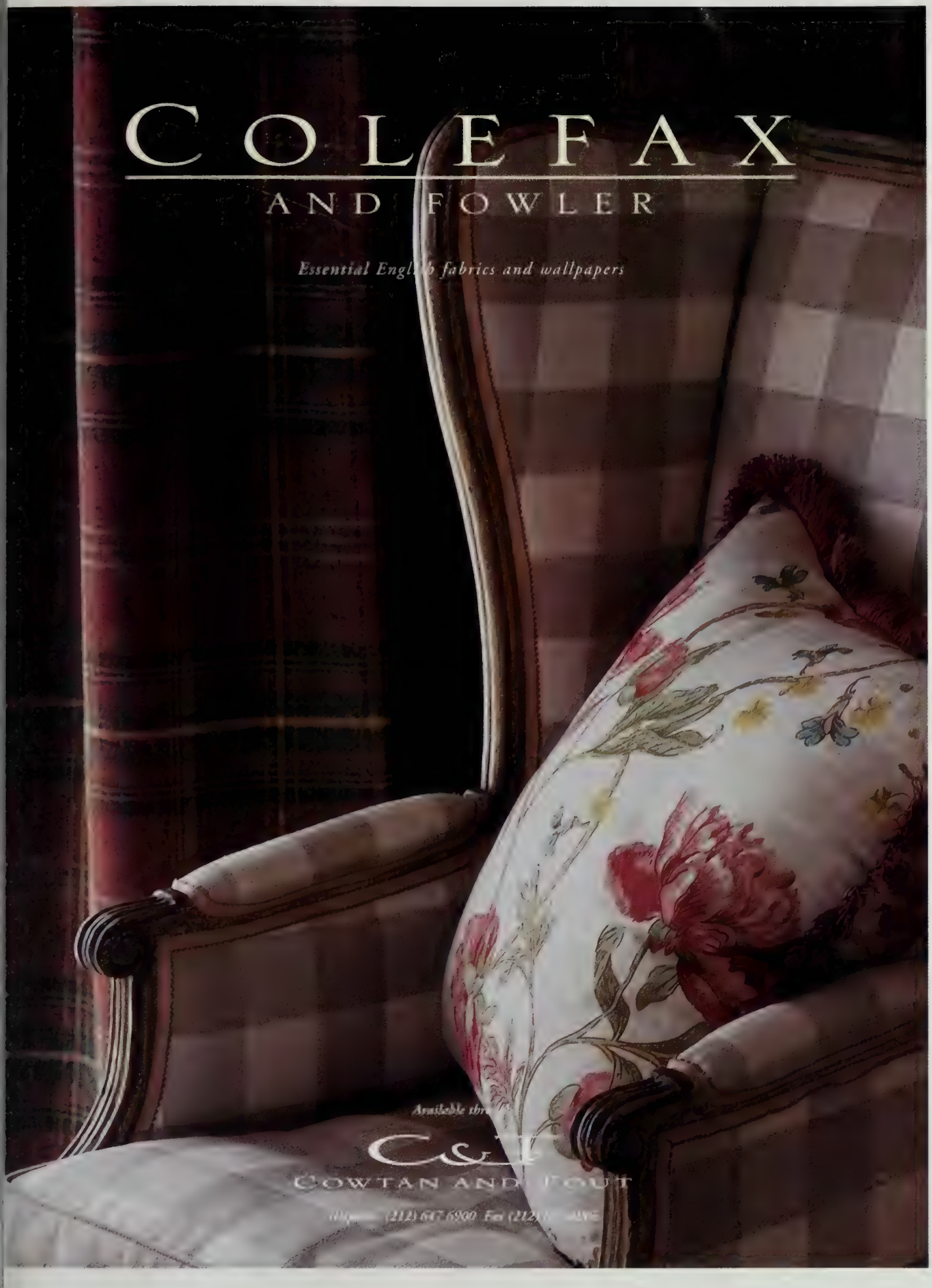
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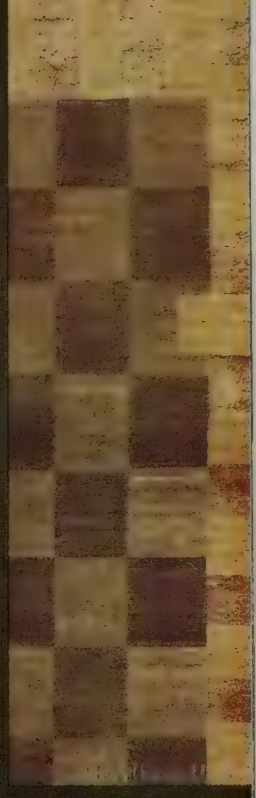
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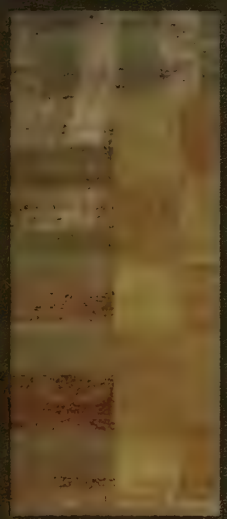
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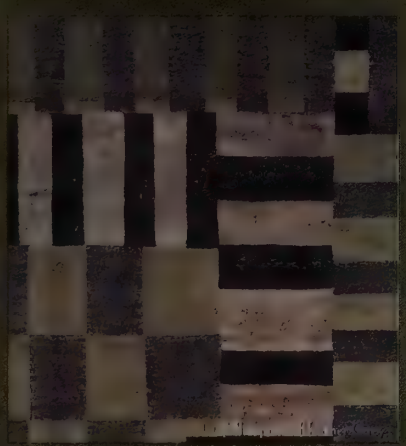
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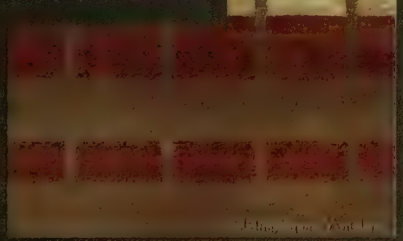
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Room settings photographed at the French Designers Showhouse, 1999
Sliding Square Grotto room design by Richard Mishaan. Double Square
Soapstone room design and setting by Brigitte Sabay.

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"I HAVE ALWAYS ADMIRED JUAN PABLO MOLYNEUX'S WORK, AND NOW I HAVE AN UNDERSTANDING OF IT."

In the twenty years I have subscribed to *Architectural Digest*, I have never written to you. I find, however, that I must praise the remarkable essay by Jonathan Raban (Guest Speaker, November 2000). I love your magazine's thoughtful writing as much as the photography.
TOM CLARIE
CLINTON, CONNECTICUT

The story on Robert Redford's New York City penthouse (Architectural Digest Visits, December 2000) was beautiful, inspiring and everything I thought it would be, with one exception. His request for a "Moorish opium den" master suite confused me. If Mr. Redford likes contradictions, this certainly is one.
JAN CARTER
MOORESVILLE, NORTH CAROLINA

I was surprised to see such a mix of influences in Robert Redford's spacious penthouse. Interior designer Clodagh and Mr. Redford combine both rustic and sophisticated elements to make for an enlightened environment.
LYNN DANNER
LOS ANGELES, CALIFORNIA

Having subscribed to your publication for approximately twenty-five years, I must say that your January 2001 issue is one of the best ever. The concept and layout are superb and made for interesting reading one afternoon during a recent ice storm. I have always admired Juan Pablo Molyneux's work, and now I have a better understanding of it, knowing his French and Russian influences—my favorites, too.
DON R. LEMOINE
DALLAS, TEXAS

I wondered where all of these decorators got their ideas (January). It's amazing to see how architecture and pieces of furniture are translated into contemporary interior designs.
SHERRI FIELDING
TOPEKA, KANSAS

I never thought I'd see a current designer pay homage to noted designers from the film musical's golden age (Thad Hayes, January). Production designer Malcolm C. Bert and set decorator George James Hopkins were the men responsible for the style and period looks in *Auntie Mame* that Thad Hayes is so drawn to.
LILA LANDIS
NAPLES, FLORIDA

The native artistry and workmanship of South African decorative objects are finally taking their place in the world showroom. From traditional baskets to interpretive sculpture to patterned fabrics, your feature on Cape Town had it covered (AD Shopping, January).
PETER COX
RICHMOND, VIRGINIA

January was another exceptional collector's issue. The articles gave me a new appreciation for designers such as Mario Buatta, Jacques Grange and Sally Sirkin Lewis, who have become industry standards over the years.
BLAKE GARR
ST. LOUIS, MISSOURI

Artist Jamie Wyeth continues in the great tradition of Wyeths. His assembly of American artifacts (For Collectors, January) is unique. I'm happy to read that someone is preserving such important, though often quirky, elements of our national heritage.
ERIN MERRILL
MANCHESTER, NEW HAMPSHIRE

I have enthusiastically followed the careers of Robert Bray and Michael Schaible. Their influences, as seen in the January issue, reflect the broad vision of their work, ranging from the whimsical curving line of a stairway to the swoops of an elaborate headboard. Bravo to such informed design.
ROGER ANDERS
NEW YORK, NEW YORK

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KENNETH HOLAND

This year is my thirty-first as editor of *Architectural Digest*. In the last three decades I've had to counter a few misconceptions about our magazine. Here's one: "You only show the houses of the rich and famous." We confess that if you would prefer to see the houses of the poor and unknown, this probably isn't your magazine. But along with the homes of the rich, we also show many homes belonging to the not-necessarily rich—but necessarily discerning. And we also decide *against* publishing many projects that have obviously cost hundreds of thousands, even millions, of dollars. The cost of a project is meaningless to us, unless the resulting design will be interesting to our readers. It's also true that we publish interiors filled with costly treasures: antiques, contemporary furniture and fine art. If those elements are assembled with skill and style, they stand a good chance of getting into our pages. But the skill and style required to create an exceptional interior aren't average—therefore we don't show "average" homes. We want to present only the best, most creative architecture and interior design to our readers, who constitute an international aesthetic elite. They are people with great sensitivity to style and an appreciation of substance. People like you. The pleasure of your company is requested, every month.

Paige Rense
Editor-in-Chief

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is currently writing *Class Act: The Life of Leland Hayward.*


JIM MCHUGH

Irene Borger is the artist-in-residence at AIDS Project Los Angeles and the program director for the CalArts/Alpert Award in the Arts.

Gerald Clarke, who wrote *Capote*, is the author of *Get Happy*, a biography of Judy Garland, which was published by Random House last March.

Nancy Collins, an *Architectural Digest* contributing writer, has been a correspondent for ABC News. She is the author of a memoir collection, *Hard to Get.*

Michael Frank is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review* and *The New York Times.*

Ann Landi has written for *Art & Antiques*, *The New York Times* and *Newsday* and is a contributing editor to *ARTnews.* She is currently working on an encyclopedia of art history for teenagers for Schirmer Books.

Carol Lutfy, an *Architectural Digest* contributing writer who specializes in the architecture and design of Asia, has written for *Time* and *The New York Times Magazine.*



Patricia McColl, an *Architectural Digest* contributing writer based in Paris, has written about style for *The New York Times Magazine* and the *International Herald Tribune.*

Philip Nobel, a New York–based writer, is the recipient of the 1995 Buell Prize for architecture writing. His work has appeared in *The New York Times* and *Interior Design.*

Mitchell Owens, an *Architectural Digest* contributing writer, is working on a biography of Pauline de Rothschild for Clarkson Potter.

Susan Sheehan, an *Architectural Digest* contributing writer, is the author of seven books, including the Pulitzer Prize–winning *Is There No Place on Earth for Me?*


TIM CLINCH

Nicholas Shrady lives in Barcelona. His books include *Sacred Roads: Adventures from the Pilgrimage Trail.*

Nicholas von Hoffman is an *Architectural Digest* contributing writer. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn.*

James S. Wamsley is the author of seven books, including *American Ingenuity* and *The Brandywine Valley.*

Michael Webb, an *Architectural Digest* contributing writer, is the author of 17 books. *Modernism Reborn* and *Beach Houses* will be published later this year.


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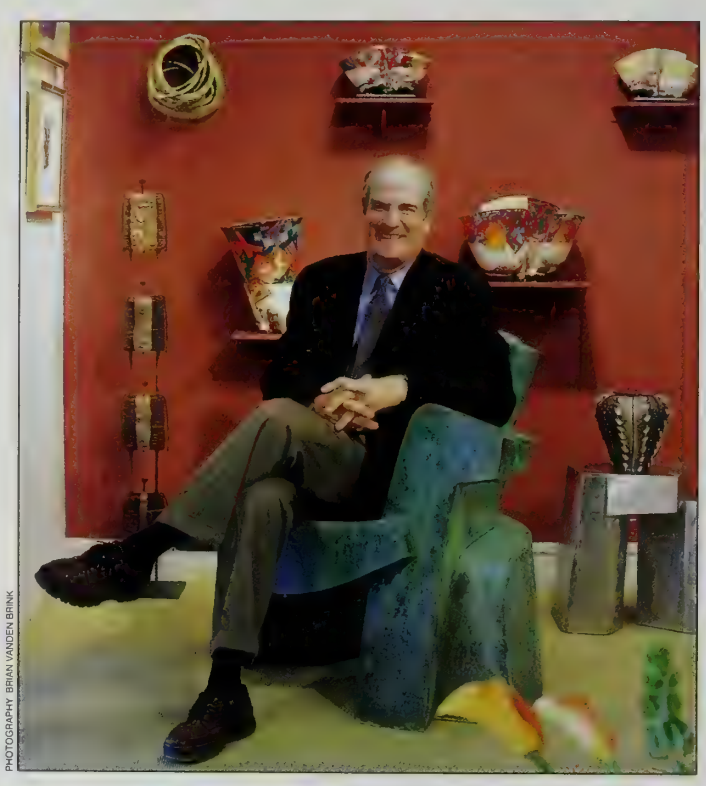
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GUND'S COLORFUL CAMBRIDGE

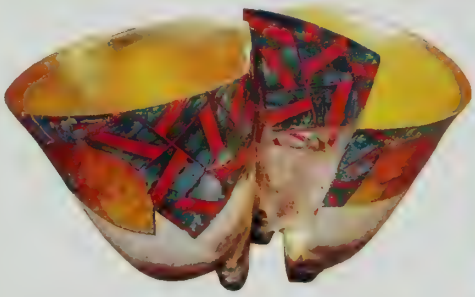
It's sort of an unusual American craft museum," **Graham Gund** says of **Mobilia Gallery** in Cambridge, Massachusetts. "They carry decorative arts and fabulous furniture." Gund (right, with Jim Cole's patinated aluminum chair and stainless-steel end table) has long been a fan of the gallery, which opened in 1978 and is run by sisters Libby and Joanne Cooper.

"Our parents used to collect art, so they've always encouraged us," says Libby Cooper. "We like to showcase both established and emerging artists. And we love color—some galleries can be so monochromatic." Many of the pieces at Mobilia fall into the categories of ceramics, studio furniture, jewelry and metalwork. New collections are presented every six weeks, and in March the gallery is having its first glass exhibition.



PHOTOGRAPHY BRIAN VANDEN BRINK

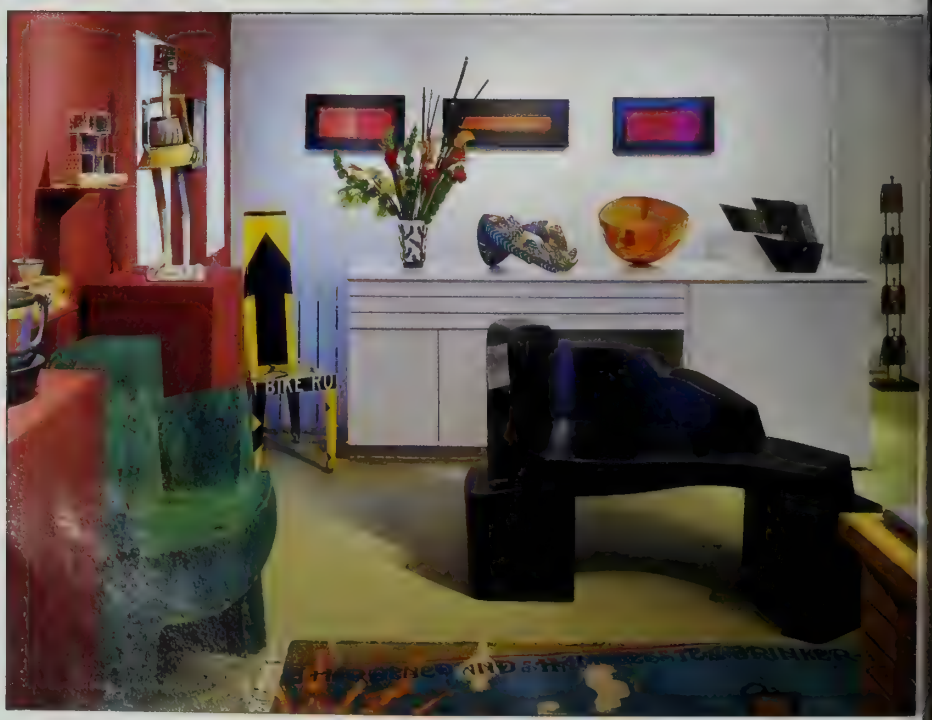
"We don't usually show glass, because it's a different sensibility," says Libby Cooper. "But we select artists who do things that appeal to us. And that's part of the fun—controlling the space and making it do a variety of things that excite us. It's an evolving aesthetic. What attracts us most is innovative techniques and materials, and an attention to detail. Many of the artists that we work with spend months on their pieces." Among the items the gallery shows are pit-fired earthenware bowls by Bennett Bean, a sterling silver tea set by Christina Smith, a Jim Cole aluminum bench with a baked-enamel finish and a chair by Boris Bally made of recycled street signs (below). Mobilia Gallery, 358 Huron Ave., Cambridge, MA 02138; 617/876-2109.



Mobilia Gallery's pit-fired earthenware bowl by Bennett Bean, above



Below, a Christina Smith silver tea set that Graham Gund bought



continued on page 31


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MODERN REVIVAL

It has everything," **Roger de Cabrol** says of the New York shop **Malmaison**. "If you're looking for chandeliers, sculpture, marble busts, columns or art from the 1920s, this place will have it." Owner Roger Prigent (left, with de Cabrol, right, and a *secrétaire à abattant* by Jules Leleu) has specialized in Directoire and French and Russian Empire furniture for 20 years. Recently, however, the former photographer has focused his attention on design from the 1940s.

"My attraction to this period is a little sentimental," Prigent says. "The liberation of Europe after World War II sparked a renaissance of sorts. Everybody started to live again, and new fortunes were made, which gave rise to a taste for luxury. And now that the 20th century is over, I'm turning the page.



A parchment-and-gilt-wood cabinet by André Arbus at Malmaison

What was once avant-garde is now classic. Ruhlmann is the new Boulle, and Arbus is what the Jacobs were to the Empire style." Malmaison Antiques, 253 E. 74th St., New York, NY 10021; 212/288-7569.

LOS ANGELES CLASSIC

We're midcentury, but not in the Knoll sense of midcentury," says Paul Marra, co-owner of the Los Angeles shop **Downtown**, which is a popular destination for **Thomas Beeton**, **Michael S. Smith** and **Mark Enos**. "We concentrate on the higher-end, decorator-designed pieces of that period." Along with furniture by William Haines, T. H. Robsjohn-Gibbings, Tommi Parzinger and Edward Wormley for Dunbar, Downtown carries contemporary lighting, custom work and reproduction items.

The Spider table (above right) is based on a piece Marra found five years ago; it is available in alder or mahogany. "I loved this table, so we decided to make more, and we've been reproducing them ever since," he says. "Part of the reason people come back to us is that we can modify things. Many larger shops wouldn't have the time to do that." Other reproduction pieces include Brian Bell's Narcissus glazed ceramic table lamp (above right).





"A lot of the furniture from the mid–20th century is very bold and architectural," notes Marra's partner, Robert Willson. "We represent a softer edge." Downtown, 719 and 721 N. La Cienega Blvd., Los Angeles, CA 90069; 310/652-7461.

continued on page 46



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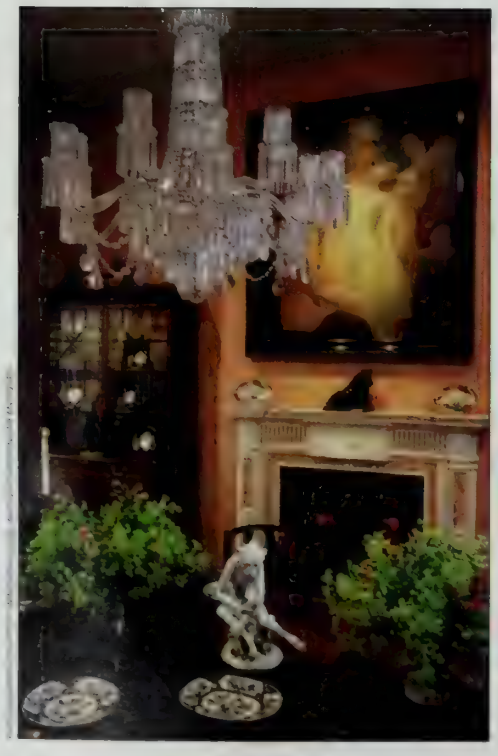


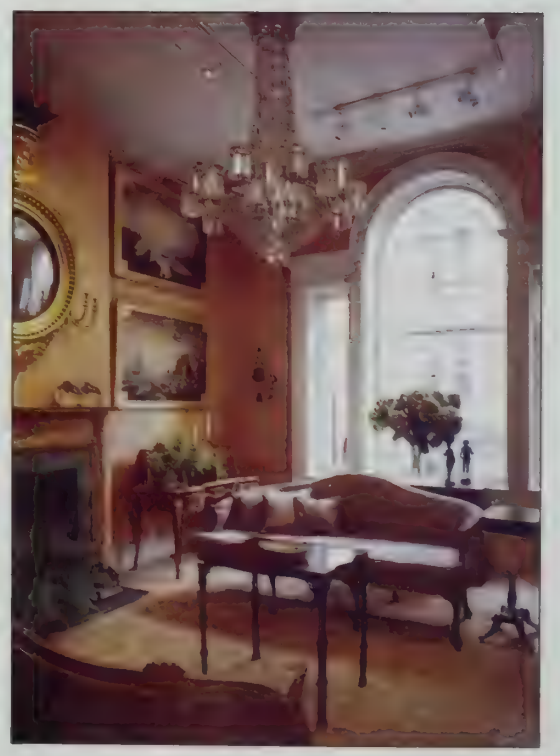


In 1265, when Berengar Le Moyne built a castle on his 20-acre estate in Barnwell, Northamptonshire, he could not have imagined that it would someday become one of the largest antiques shops in England. After 43 years in Yorkshire, dealer D. Kevin Smith has moved his business to the south. He reestablished **Windsor House Antiques** in London a year ago and will inaugurate **Berengar Antiques**, which will be open by appointment only, at Barnwell this spring.

The Barnwell estate was given to Sir Edward Montagu, an ancestor of Elizabeth II's aunt, Princess Alice, by Henry VIII. As the current proprietor of Barnwell Castle and Barnwell Manor (above), which Montagu added in 1567, Smith, the vice chairman of the London and Provincial Antique Dealers Association, continues to offer furniture, painting, sculpture, silver, ceramics and other objects from the 16th to the early 20th century. In Barnwell Manor's main drawing room (above), a series of five paintings was set into the oak-paneled walls in the 18th century. For this space, Smith assembled a group of Georgian antiques that includes an 18th-century gilt suite.

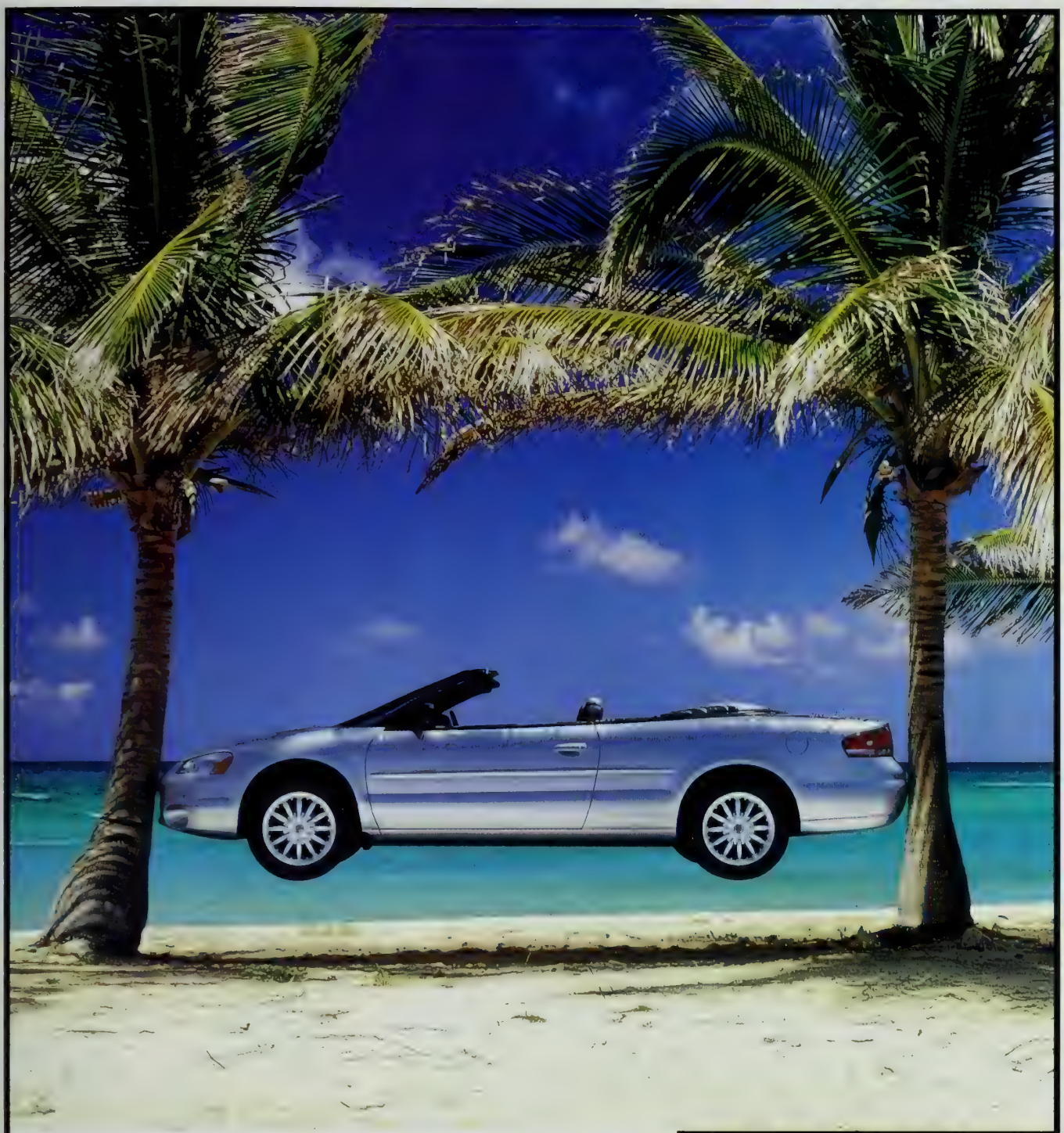
"Everything I do—the properties and gardens that I maintain and develop—is all peripheral to being an antiques dealer," Smith says. The London shop is located in an 1804 house and handles all Berengar Antiques inquiries. Windsor House Antiques, 28–29 Dover St., London W1X 3PA; 44-20-7659-0340.





At Windsor House Antiques, a 19th-century Ostler crystal chandelier, left, and a Regency dining table, far left

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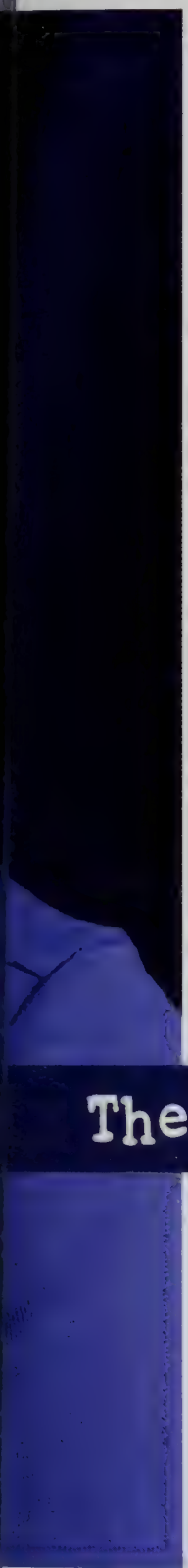
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PHILADELPHIA'S BRITISH FLAIR

"My background is a little odd," says gallery owner John Levitties. "I studied American furniture, but I've collected British Arts and Crafts." Levitties (right, in his Philadelphia space, **John Alexander Ltd.**) dealt privately for five years before opening a gallery just over two years ago. **Jay Johnson** and **Tom Cashin**, of Jed Johnson & Associates, appreciate Levitties' English and Scottish Arts and Crafts pieces, as well as his other late-19th-century designs.



PHOTOGRAPHY MATT WARGO

Levitties became interested in British Arts and Crafts while he was still a college student. On a trip to England he came across a tea set by Archibald Knox, and the attraction was immediate.

"As scholars and collectors, we've identified a certain style," Levitties says. "But in doing so we're frequently saying that all these pieces are similar, and that's not entirely accurate—for example, there are some Japanese-inspired objects. What holds them all together is the philosophical intent of the designer." And having a large space allows him to show a body of work "that people can get their hands around." "I'm able to provide an environment in which clients enjoy pieces that they might only know from books," he says. John Alexander Ltd., 10–12 W. Gravers Ln., Philadelphia, PA 19118; 215/242-0741.



Above, a ca. 1900 M. H. Baillie Scott armchair at John Alexander Ltd.



COURTESY SCHOLTEN JAPANESE ART

JAPANESE DELICACY

Just in time for this year's **International Asian Art Fair**, which takes place from March 23 to 28 at the Seventh Regiment Armory in New York, Japanese-art dealer René Scholten has moved his Holland-based business to Manhattan's Upper East Side. **Scholten Japanese Art** continues to carry the prints, paintings, screens, lacquered works, inro and netsuke for which it is known. In addition, the gallery is showing a collection of Japanese folding screens this spring to coincide with the fair. "Delicate Divide: The Art of the Japanese Screen" runs from March 21 to April 21.

"There's been a healthy growth of interest in Japanese art in America," says gallery director Katherine Martin. The screens in the exhibit represent a variety of popular painting subjects. An example is a 17th-century six-panel screen titled *Cedar and Maple in an Autumn Landscape* (left), which has gold incorporated into the composition, perhaps to reflect the candlelight in a room, Martin notes.

"As Japanese architecture often utilizes one space for many purposes, painted screens played an integral role in defining changing interior spaces," Martin explains. Scholten Japanese Art, 63 E. 66th St., New York, NY 10021; 212/585-0474.

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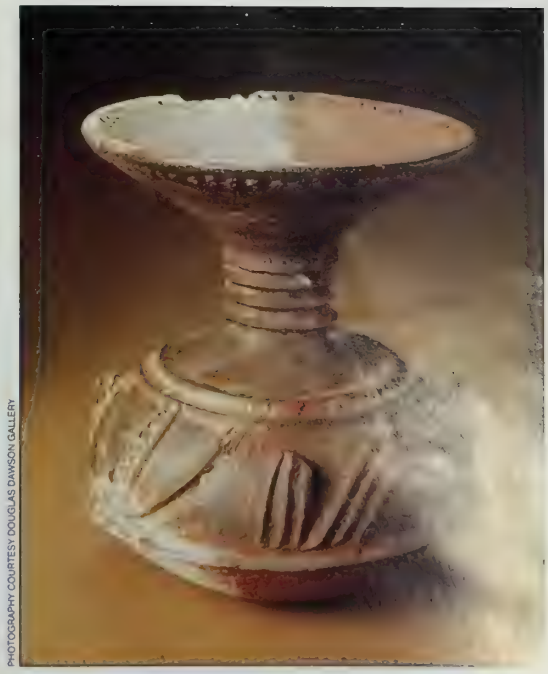


PHOTOGRAPHY EVAN MACKENZIE



A NEW AMERICAN AESTHETIC

Shop owner and furniture maker John M. Sofio is harking back to the days of Charles and Ray Eames for "a new architectural aesthetic." "We're looking to create a resurgence of strength in American design that hasn't been present since the mid–20th century," he says. **Built Inc.**, located in the Silver Lake area of Los Angeles, specializes in furniture by a handful of experimental designers. Sofio's Chaser bench (above) and Blue sofa (right) are shown with Martin Bilben's Lily lamp (right). "It's difficult to find good, original contemporary design," adds manager Kent Gordner. Built Inc., 1626 Silver Lake Blvd., Los Angeles, CA 90026; 323/661-4952.



PHOTOGRAPHY COURTESY DOUGLAS DAWSON GALLERY

AFRICAN GEMS IN CHICAGO

All dealers revel in a sense of discovery," says Chicago gallery owner Douglas Dawson. "We search for areas once overlooked or underappreciated." **Douglas Dawson Gallery**, whose antique African tribal textiles and ceramics attract **Leslie Jones** and **Bruce Gregga**, is offering over 50 pieces of earthenware pottery and sculpture in [illegible] bit titled "Of the Earth: [illegible]nd Historic African [illegible]" The show runs from [illegible] May 5 and features a [illegible] (left), a *lobi* jar [illegible] Burkina Faso and an anthro-[illegible]phic vessel from Mambila. [illegible]ces fill a void in the world of African art created by a Western focus on wooden figurative sculpture," Dawson explains. Douglas Dawson Gallery, 222 W. Huron, Chicago, IL 60610; 312/751-1961. □



At Douglas Dawson, a *lobi* jar and an anthropomorphic vessel


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COUTURIER'S CONNECTICUT

THE DESIGNER REVEALS HIS SOURCES FOR ANTIQUES

Text by Nancy Collins
Photography by Alec Marshall



WHEN I FIRST MOVED to Connecticut, I immediately felt at ease. It's about as European here as it gets in the United States," says interior designer Robert Couturier. "The landscape has a very English quality about it, with its small villages scattered about, its rolling hills and its dense forests. Another reason I'm so comfortable is that the area isn't heavily populated, which affords you privacy. This is truly the country—not suburbia.

"I love to shop locally because I can find a remarkable variety of antiques in an unpretentious, casual atmosphere," he adds. "I can even bring my dogs along, and they're welcome. The dealers are, without exception, friendly and knowledgeable, and I don't have to fight crowds or stand in a line anywhere."

The Manhattan-based designer shops almost every weekend. "I always think I need something else," admits Couturier, whose favorite antiques haunts can be found in and around Kent, where he and his companion, Jeffrey Morgan, share a 1743 clapboard cottage (see *Architectural Digest*, September 2000). "This region is particularly fruitful because it has so many stores carrying an amazing array of things: You can come across American, French or Italian pieces of every imaginable style or period, for example. Each hunt starts out as a trip for

continued on page 5





"I always find wonderful things in Connecticut, and the dealers are unfailingly nice and helpful," says Robert Couturier. TOP: The bucolic countryside around Salisbury. LEFT: The designer sits on a circa 1740 banister-back chair in the gallery at Buckley & Buckley in Salisbury. ABOVE: The shop occupies an 1813 wing of a historic house.

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COUTURIER'S CONNECTICUT

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a client, but at the end of the day, it turns out to have been a trip for me," he says with a laugh. "Besides, if you find something you like, you must get it. Otherwise, you'll regret it."

Couturier's first stop in Kent is inevitably R. T. Facts, a shop that is housed in two buildings—one a former town hall and the other a fire station garage. There are also courtyards and sculpture gardens to walk around in. "It's a very creative place—Greg and Natalie Thomas Randall's things are always original, bold, unexpected. There's an unfusty feeling here." The shop features furniture as well as architectural elements such as finials and overmantels or objects for the garden. "They might take copper architectural trim and turn it into a frame for a mirror. I can look at something they've fashioned and say, 'Now, why didn't I think to do that?'"



LEFT: Couturier and owner Joseph Tyler examine a 19th-century marble bust of Marshal Pélissier at Tyler Antiques in Litchfield. The Thai statues are 18th century.

BELOW LEFT: "R. T. Facts in Kent has great architectural pieces," says Couturier. He and Natalie Thomas Randall stand near an urn. BELOW: The library steps are English.

A short drive north brings the designer to Salisbury, where he likes to stop at Buckley & Buckley. "They have exceptional early American furniture," he notes. His prized purchases include a tavern table and a banister-back armchair that Couturier keeps in his own bedroom. "They're usually hard to find," he says, "but Donald Buckley thinks he's discovered one more, which would make a pair."

Another acquisition was an early-nineteenth-century lantern that Couturier has hung outside his house. "It's handmade, in its original shape and condition, and it still gives light. Living with things from Buckley is like living with a bit of history."

If it's a selection of international antiques that he's

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COUTURIER'S CONNECTICUT





ABOVE: William and Mary and Queen Anne American furniture fills Thomas Chipman's Roxbury shop. ABOVE RIGHT: Chipman and Couturier discuss antique hardware.

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after, the designer will head for Tyler Antiques & Appraisals in Litchfield. "Joe Tyler buys good local American objects, but he also has fun country French furniture and early-seventeenth- and eighteenth-century Italian pieces. One of the finest things I've gotten from him is an elegant Irish country chest with mahogany crossbanding—it has the most interesting veneer and patterns. I also picked up a wonderful pair of cloisonné vases. His offerings are eclectic: he doesn't stick to one country, period or style."

Another shop that carries an undefinable mixture of objects is Jennings & Rohn Antiques in Woodbury. "Fritz Rohn and Dana Jennings have a discerning, adventurous eye —they only acquire what personally intrigues them," explains Couturier. "They're an absolute pleasure to be around, too. On my last visit I saw seventeenth-century delftware, a Bugatti-style sofa, country furniture from the forties and lovely fabrics. You can't pigeonhole what they show; it's all so different. In addition, they carry

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CONNECTICUT SOURCES

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84 Main Street
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Tyler Antiques & Appraisals
495 B, Route 202
Litchfield
860-567-3755
European antiques

R. T. Facts
Old Town Hall
22 South Main Street
Kent
860-927-1700
Architectural elements and garden antiques

Thos. Chipman Antiques
Box 5 Mine Hill Road
Roxbury
860-354-4191
American furniture and hardware

Winsor Antiques
113 Main Street South
Woodbury
203-263-2855
English furniture

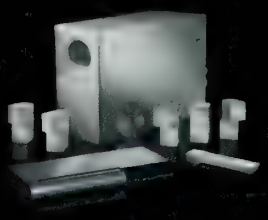
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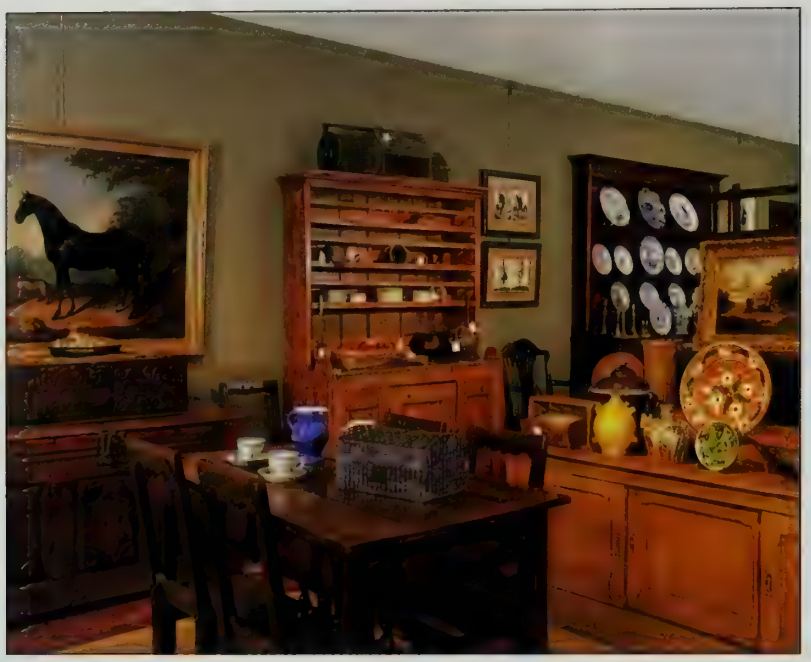


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COUTURIER'S CONNECTICUT





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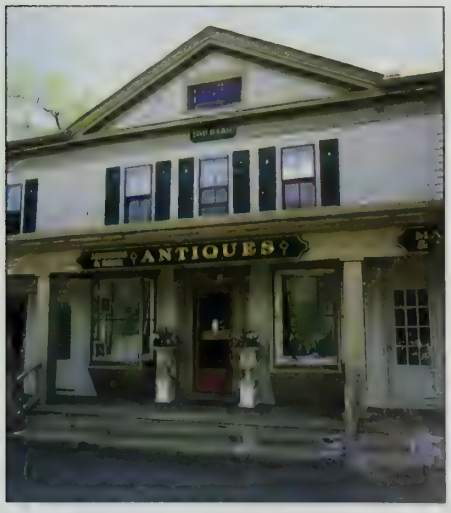
terrific lamps. A good lamp is hard to find."

While in Woodbury, Couturier also enjoys dropping by Winsor Antiques. "I once bought something amazing from Paul Winsor," he remembers. "It's a crystal chalice. During the seventeenth century priests didn't travel with silver or gold chalices because they might be robbed. Instead, a few were made of glass with handsome traveling cases. It's a fascinating object."

And did it make its way into a client's house? "Of course not," he says, chuckling. "It's in mine. Clients want decorative pieces that have a precise use. If you tell them, 'I found the most exquisite glass chalice for you,' they'll say: 'What are you talking about? We're not going to celebrate Mass.'

"Paul also deals in porcelain," says Couturier. "He has loads of delft; I've purchased a huge amount of it from him—it's an obsession of mine. Paul entices with the beautiful and the rare objects. You don't begin decorating a house by putting in a pair of delft vases; you end up by doing that." Unless, of

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TOP: A variety of 19th-century country French pottery is set about Winsor Antiques in Woodbury. TOP RIGHT: The designer looks at an 18th-century English apothecary jar with Paul Winsor.

ABOVE: "Dealers like Jennings and Rohn Antiques in Woodbury, which has a younger air about it." RIGHT: Fritz Rohn, Dana Jennings and Couturier admire a Roman kylix, or drinking cup.


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CONNECTICUT

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course, you are a confirmed collector like Couturier. "A lot of people have houses done, but very few become collèctors. For most, houses are only to be lived in."

The designer's greatest passion is for early American antiques, preferably with their original surfaces. "Jeffrey and I have many of them at our cottage," says Couturier. "We're building another house on our lake, and though we just broke ground and don't even have a foundation yet, we've already amassed all of the furniture for it. Our attic is packed." When new walls finally wrap around their beloved pieces, the pair plan to turn the cottage into guest quarters. "It will be a totally eighteenth-century house, our own little private museum."

One of Couturier's top sources for early American furnishings is Thos. Chipman Antiques in Roxbury. "Tom has superb furniture, and everything is of excellent quality," says the designer. "And he knows so much. Two of my best discoveries there have been highboys—one is William and Mary period, with its original red paint, and the other is

> "Each hunt starts out as a trip for a client, but at the end of the day, it turns out to have been a trip for me."

Queen Anne. What's also interesting about Tom is that he handles old building materials and hardware, such as door hinges, locks and the like."

Robert Couturier is convinced that being surrounded by antiques is not only good for business but good for his mental health. "A friend of mine is writing a book on depression," he says. "In it he recalls that it was a sad day when he realized that shopping didn't do it for him anymore—lift the depression, make him feel better. Being happy with material things is the sign of a very sound mind. In that case," says the designer, "I consider myself very sane indeed." □



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THE VIRGINIA GOVERNOR'S MANSION

A MINDFUL PRESERVATION USHERS THE 1813 LANDMARK INTO THE 21ST CENTURY

Text by James S. Wamsley/Photography by Gordon Beall



RICHARD LEE



LEFT: Virginia Governor James Gilmore and his wife, Roxane, oversaw renovations to Richmond's Executive Mansion. ABOVE: The front façade of the historic house.

BELOW: Classical arches and Roman Doric columns lead to the mansion's Colonial Revival addition. Built in 1906, it includes the ballroom and the dining room.

AS THE NATION'S OLDEST continuously occupied governor's residence, the Executive Mansion in Richmond, Virginia's Capitol Square was hardly contemporary before its recent renaissance. Although it retained much of the Neoclassical elegance bestowed by original architect Alexander Parris, the years and use had taken a toll since construction was finished in 1813. Each subsequent administration had added something, often with mixed results.

Governor James Gilmore, the fifty-third consecutive governor to live in the mansion, will leave a more enduring legacy to the residence: its full-scale preservation.

With just six months to complete the project, the restoration committee faced the immediate challenges of

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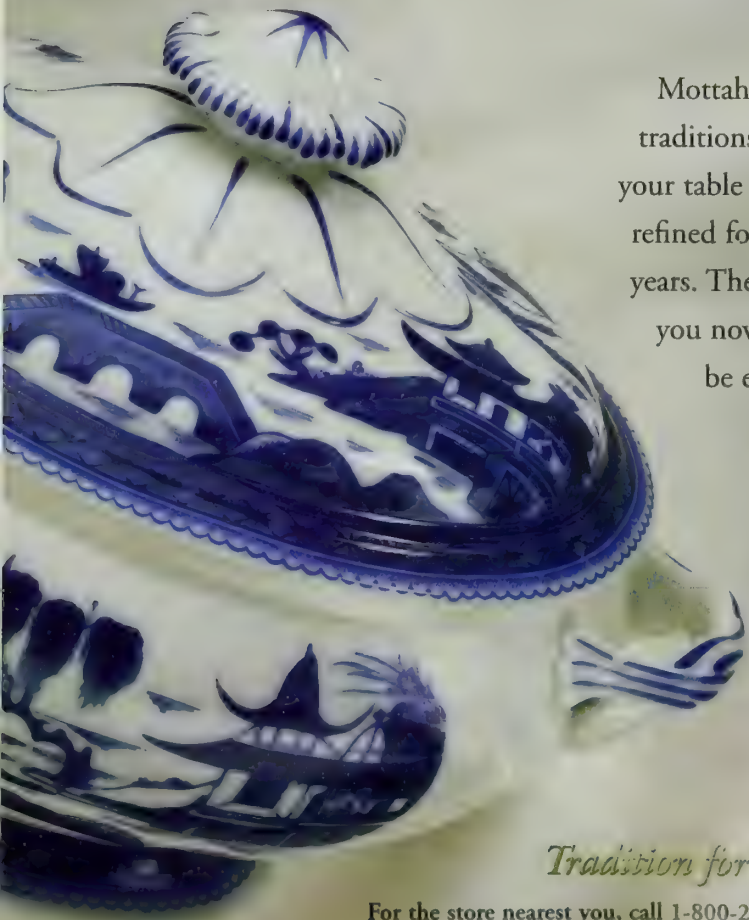
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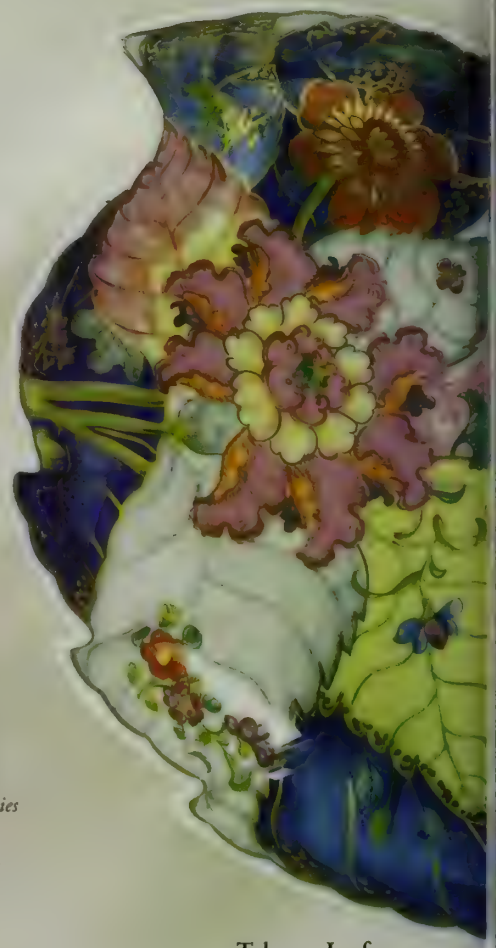
Duke of Gloucester: *William Henry, Duke of Gloucester commissioned the pattern in 1770 for his own table. Licensed by Colonial Williamsburg.*



Torquay: *Clinging to the rocky Devon coast in southern England, Torquay's abundant marine life inspired the Swansea potters to create this pattern c. 1820. Licensed by the Winterthur Museum Collection.*



Blue Canton: *Fashionable tables of the American Colonies were set with this popular blue and white Canton ware. Licensed by the Historic Charleston Foundation.*



Tobacco Leaf: *Tobacco Leaf was one of the most prized Chinese Export patterns c. 1780. Licensed by the Metropolitan Museum of Art.*

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THE VIRGINIA GOVERNOR'S MANSION

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replacing the mansion's confused décor with a historically significant interior redesign and of performing a major structural overhaul. "The integrity of the building was shot," says the architectural principal-in-charge, John Paul C. Hanbury, of Hanbury Evans Newill Vlattas of Norfolk. "In our efforts, the historic main-floor rooms were kept intact, but the basement and second floor were gutted and reconfigured. Then we completely upgraded the electrical, mechanical, plumbing, fire suppression, ventilation, communication and security systems." All the floors were reinforced, and even portions of the foundation were replaced. There was only one addition: a small wing with facilities for the disabled, a family kitchen and an elevator.



RIGHT: The ballroom. None of the spaces are "rigid and museum-like," says designer Barbara Strickland-Page. "They're comfortable for relaxing and entertaining."



LEFT: Buried under nearly 200 years of paint, fine detail work, such as that around the room's fireplaces and columns, was restored by architect John Paul C. Hanbury.

"Essentially," Hanbury explains, "we provided a brand-new building."

Outside and in, the mansion is now unquestionably true to its history. The exterior is painted a butter cream with white trim and dark green shutters, colors authenticated through layer-by-layer scrapings. Inside, the spacious entrance hall and the two front Federal chambers, done in the vogue of 1813, would seem familiar to Governor James Barbour, the mansion's first occupant. One important historic alteration had to be accommodated, however: In 1906 architect Duncan Lee, one of the godfathers of Colonial Revival in Virginia, combined two large parlors into one graceful ballroom and expanded the house to the rear, adding a well-proportioned oval dining room. These changes improved the mansion's usefulness for state functions and opened up the main floor to sweeping vistas.

From the entrance hall, a visitor is flanked by doors that offer access to the Old Governor's Office to the left and the Ladies' Parlor to the right. Beyond, down the wide corridor, three sequential clas-

continued on page 72

RESORTS

Las Ventanas al Paraiso
Los Cabos, Mexico

Little Dix Bay
Virgin Gorda, BVI

Caneel Bay
St. John, USVI

Badrutt's Palace
St. Moritz, Switzerland

Carenage Bay
Canouan, The Grenadines, WI

Martineau Bay
Vieques, SVI (2001)

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St. Lucia, Lesser Antilles (2002)

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Guanacaste, Costa Rica (2003)

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Byblos, Lebanon (2004)

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THE VIRGINIA GOVERNOR'S MANSION





ABOVE: Portraits of seven of the state's eight presidents are etched on the base of a bowl that is part of a 1906 50-piece silver service for the battleship *Virginia*.

sions of color, fabric and pattern. Gilmore, a college professor of classics and chair of the restoration committee, was in England when the time came to choose carpeting for the most historic rooms. "Research indicated that the front two rooms were covered in Brussels carpet," Hanbury says. "We ar-

continued on page 76

ABOVE: Chester Harding's portrait of James Barbour, who was the first governor to reside in the mansion, hangs in the dining room. RIGHT: The Old Governor's Office.



continued from page 68

sical arches march toward twin staircases, the ballroom and the dining room.

It all flows together seamlessly, with moldings and ornaments painted pure white and walls done in a muted gray. Portraits, including those of Jefferson, Washington and Monroe, and Federal-era furniture enhance nearly every room.

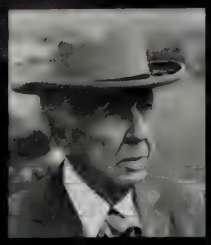
The architect and Barbara Strickland-Page, a designer with Hanbury's firm, worked closely with First Lady Roxane Gilmore on myriad deci-


LARSEN


1005


1003


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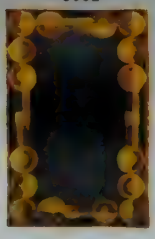

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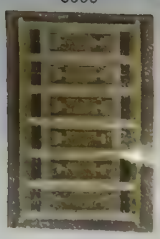

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THE VIRGINIA GOVERNOR'S MANSION





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ranged for Mrs. Gilmore to visit Woodward Grosvenor and Company of Kidderminster." The venerable English carpet firm had saved its old point papers from the eighteenth and nineteenth centuries. Roxane Gilmore personally explored the archives before selecting a striking Neoclassical pattern dating from the early 1800s that suggested the original ceiling medallions in the Ladies' Parlor and the Old Governor's Office.

"I also spent time working with the fabric company, going through its antique patterns," she recalls. "I was very taken with this one design that was not being made, and they agreed to reproduce it." The pattern was for a border that now ornaments the Old Governor's Office, and the manufacturer bestowed a name on the hitherto untitled accent: *Roxane's Lyre*.

The border in the Ladies' Parlor came from closer to home. The fabric company based it on an original example at Prestwould, a historic Virginia plantation.

Strickland-Page was at first hesitant about the paint col-

continued on page 87

ABOVE LEFT: The Ladies' Parlor, like the rest of the house, was furnished after carefully completed research. ABOVE: The 1830 spinet came from James Barbour's estate.



RIGHT: Although the general never slept there, the guest room is known as the Lafayette Bedroom. The wallpaper was reproduced from an 1840s Richmond pattern.



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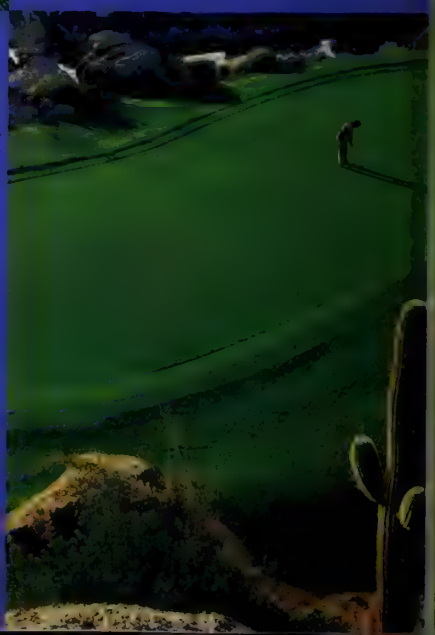
Scottsdale is the heart and soul of the American Southwest, a feast for the eyes that has long served as both a haven and a celebration for artists in all mediums. One such artist is James Turrell, the visionary who has been named "the greatest artist of the 21st century" by *The London Times*.

From February 11 to June 3, 2001, the Scottsdale Museum of Contemporary Art presents "James Turrell: Infinite Light," a stunning exhibition that occupies all seven of the museum's galleries. The show includes six of Turrell's room-sized light works, where forms seem to float in the air and spaces gradually fill with light, as well as [illegible] gallery installation "GasWorks," which immerses viewers within a sphere of [illegible]. At the same time, Scottsdale's new, permanent Turrell-conceived elliptical "Skyspace" [illegible] also includes an engaging overview of the artist's "Roden[illegible]

from the conceptual stage through [illegible] structural changes.

While Turrell's integration of desert light and art manipulates human perception, nature's light in Scottsdale invites you to experience the lifestyle of the American Southwest in all its wonder. Scottsdale's sunny skies can be enjoyed throughout the year, so you can indulge in a host of outdoor activities that range from hiking and mountain biking to golf and tennis. In the evening, culinary adventure abounds, as do entertainment options to suit every imaginable taste.

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GOVERNOR'S MANSION

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or for the hall, ballroom and dining room, "but we hit on a taupy gray that takes on its own character from room to room and that we learned is also historically correct," she says. She was even happier about all the draperies, which she designed and which the seamstresses of Colonial Williamsburg hand-stitched.

Likewise, Hanbury was delighted by the wealth of detail that emerged on moldings, mantels and ornamental plaster with the removal of nearly two hundred years of paint. "All the paint was stripped, missing pieces put back and the mantels reinstalled. The original workmanship in this mansion is just extraordinary."

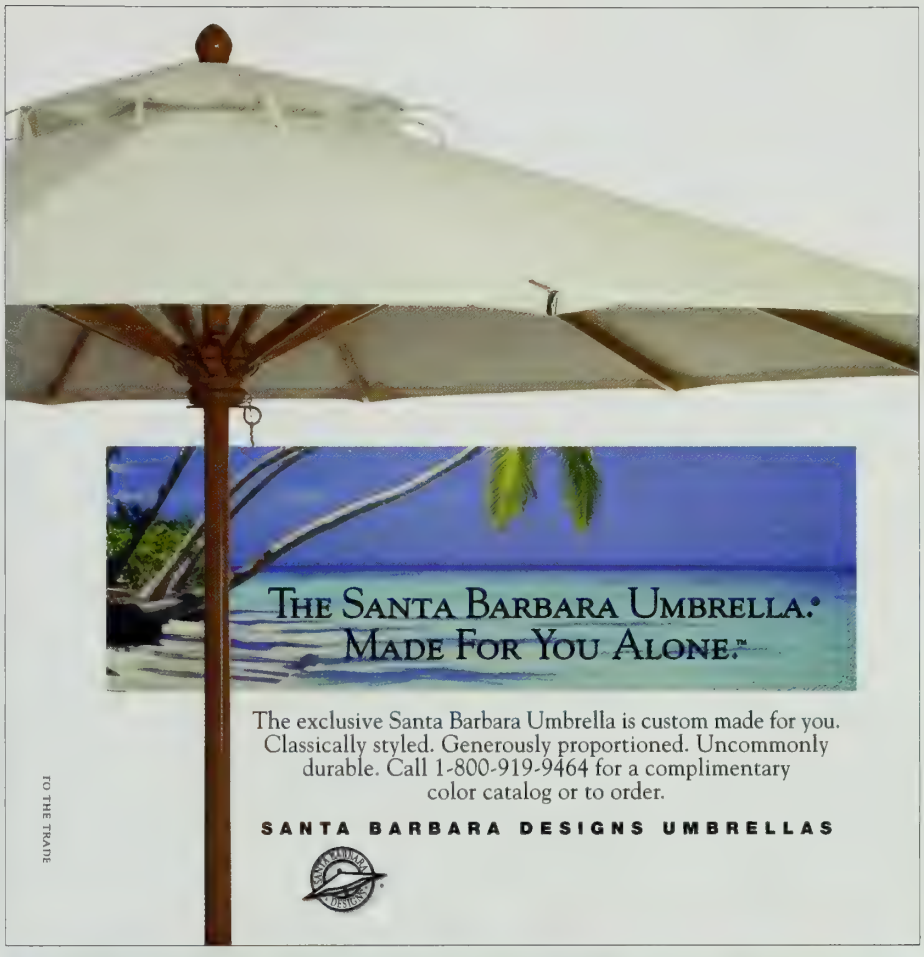
Upstairs, two front bedrooms were left intact, while all other second-story spaces were reconfigured to give the Gilmores and their two sons (and future gubernatorial generations) large and comfortable private quarters. One of the old bedrooms is now the governor's private office, while the other remains a guest bedroom. Resplendent in white dimity, the space is known as the Lafayette Bedroom, although General Lafayette never slept there.

The restoration work did not stop with the house but extended to a guest cottage, offices for Roxane Gilmore and her staff, and garages, all linked in a mewslike setting around and behind a walled garden. The garden, whose last incarnation occurred at the hands of Charles Gillette in 1954, was redone by the Garden Club of Virginia. Every plant in the garden was taken out except one holly tree.

"Working to the demands of time," says John Paul Hanbury, "was the hardest part of the project." But he leaves no doubt that the job was worth the feverish pace. "What we've been able to do," he says, "is make people aware of what the original house was like, in the hope that they'll keep that and won't change it every four years."

Given the success of the noble house's restoration, this seems likely.

"It's absolutely wonderful," says Governor Gilmore. "It's been restored faithfully to its period, which is that of the War of 1812. But now it's a contemporary residence as well." □





PHILIP JOHNSON

THE ARCHITECT'S DARING NEW RESIDENTIAL PROJECTS

By Paul Goldberger

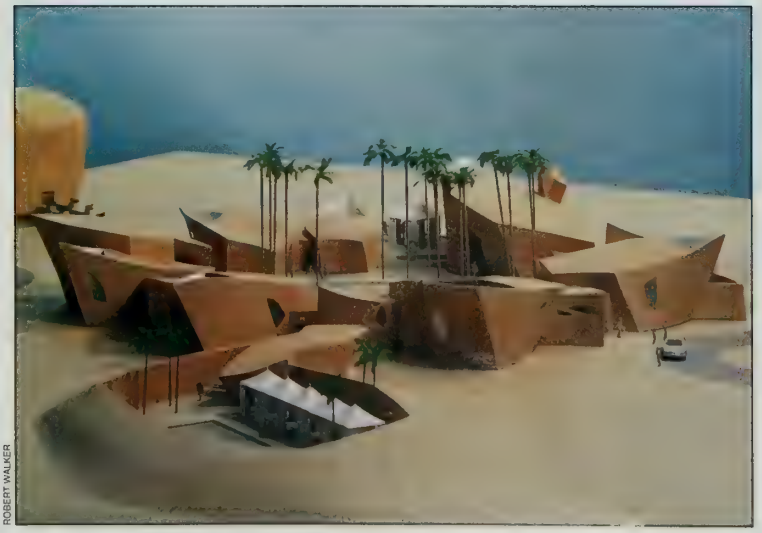


THEO WESTENBERGER

THERE ARE TWO TIMES WHEN ARchitects who are famous for skyscrapers and other large public buildings are likely to be found designing houses: at the beginning of their careers, when no one will trust them with anything else, and at the end, when they have proven themselves and can retreat into the pleasures that come from refining a small-scale design.

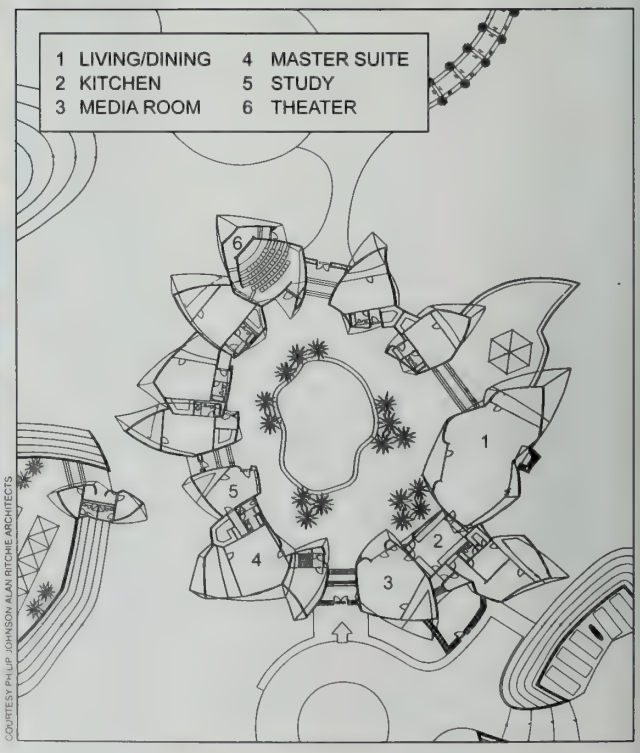
Philip Johnson first achieved note as an architect with a house—his own, the Glass House in New Canaan, Connecticut—that is one of the great residential buildings of the twentieth century, and in the years following its completion in 1949, he designed a number of other houses that solidified his position as one of Mies van der Rohe's most important, not to say creative, followers. Since the late 1950s, however, as Johnson's stylistic leanings became more eclectic, he has been engaged mainly in designing bigger buildings, producing an oeuvre that ranges from museums to office

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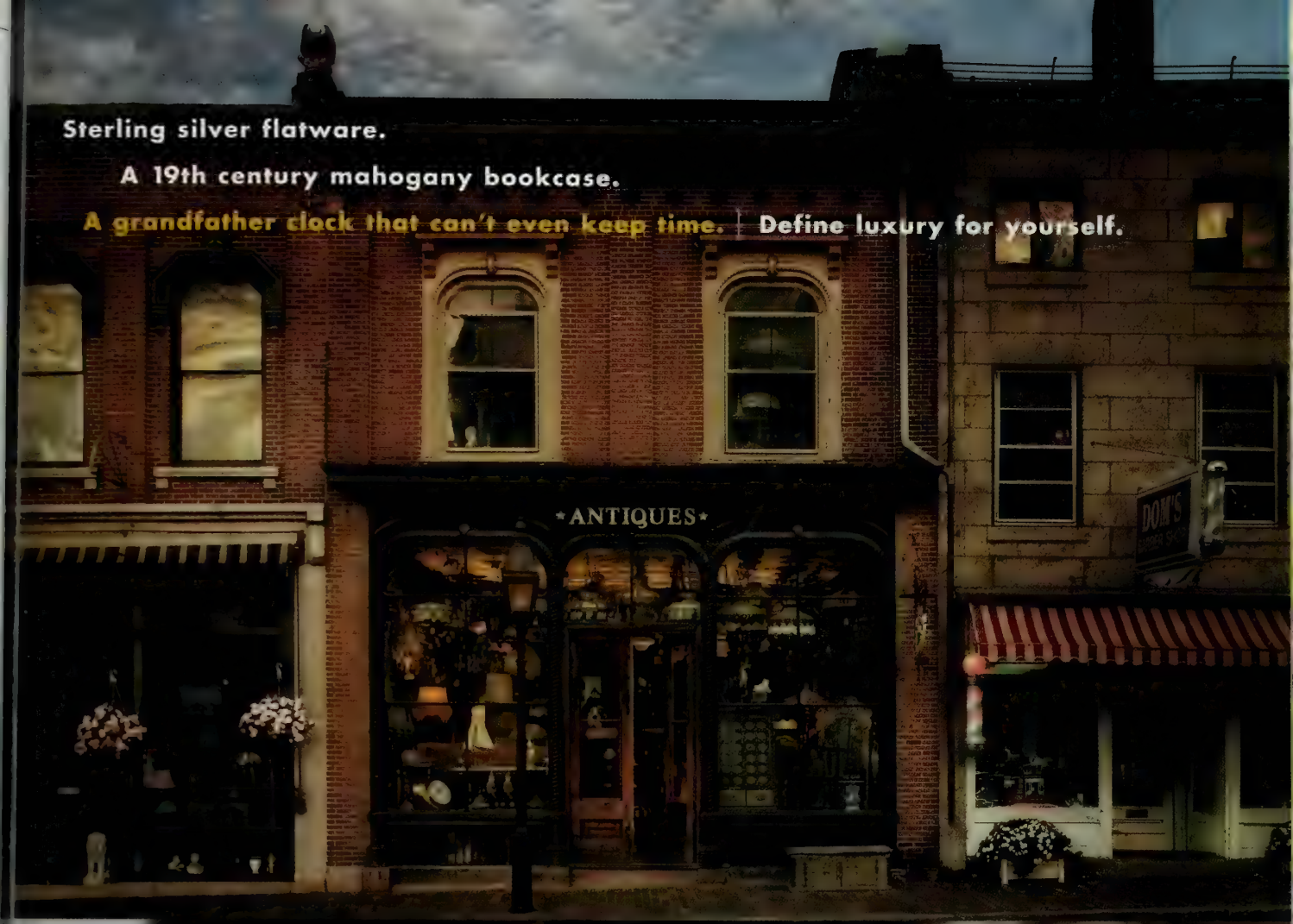
ROBERT WALKER

"At this point in my career, I see no reason to do architecture that isn't sculptural," says Philip Johnson (top right, inside his Glass House in New Canaan, Connecticut).



COURTESY PHILIP JOHNSON ALAN RITCHIE ARCHITECTS

ABOVE: The model of a Johnson-designed retreat in the Israeli desert depicts a cluster of free-form, intersecting pavilions surrounding a central courtyard oasis. Re[illegible] plan.





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PHILIP JOHNSON

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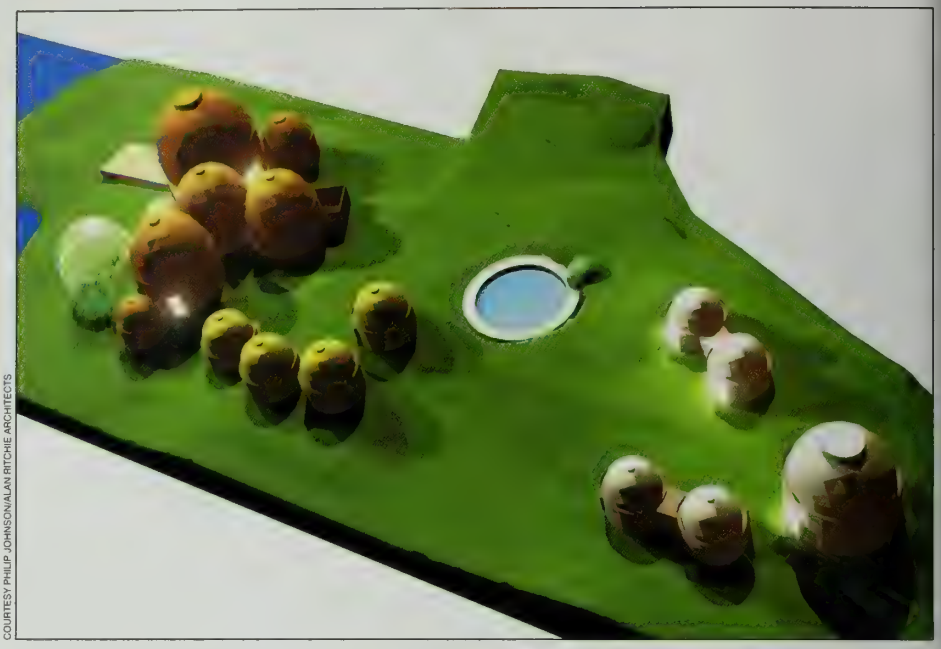
towers to churches. He is still practicing at age ninety-four, and lately three clients have offered him the opportunity to try his hand again at residential work. He has accepted all three commissions—"At my age, you don't turn down anything," he says—and the designs underscore the continued activity of his restless and vibrant mind. All of the houses are large, and they have little in common except the fact that Johnson has broken each of them into separate and distinct structures. The one thing that they make clear is how interested he is right now in the connections between architecture and sculptural form, and how little he cares about the traditional trappings of domestic grandeur.

"Doing a house is so much harder than doing a skyscraper," Johnson says from his office in the Seagram Building, the International Style skyscraper on Park Avenue that Mies van der Rohe designed nearly half a century ago, with Johnson as his associate. He looks out his thirty-fourth-floor window to the elliptical skyscraper two blocks to the east, popularly known as the Lipstick Building, that he built in the mid-1980s with his former partner, John Burgee; together the Seagram Building and the Lipstick Building frame Johnson's career as a maker of office towers. Now he is happy, he says, to have the different kinds of challenges that come from dealing with individuals and their private [illegible].

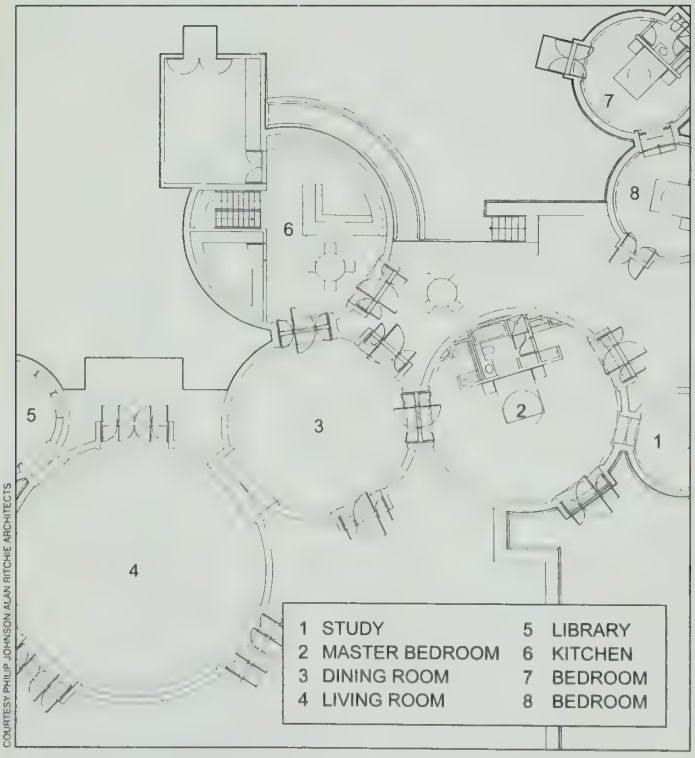
Only one of the houses, a walled estate planned for a site in suburban New Jersey, is intended as a primary residence; the other two are retreats, one near Masada in Israel and the other in the Turks and Caicos Islands. The suburban site was in some ways the most challenging to Johnson, since it is the most conventional—"surrounded by all those Tudor houses from the 1920s and deep lawns," is how the architect describes it. Building something that looked like the neighboring houses was not an option. Johnson, who went through a period of revivalism in the 1980s, has long since given up any interest in replicating traditional architectural styles. And even if he wanted to, his client, a New York City businessman, wouldn't go along with it.

"He saw the Glass House and said to me, 'This is the perfect house,'" Johnson recalls. "He had tears in his eyes. I said, 'That's very nice, but I want you to look at what I'm doing *now*. It's completely different.'" Johnson then showed his client what he calls the Monsta, the swooping, oddly shaped structure, inspired by the architecture of Frank Gehry, that he put up six years ago as a gatehouse to the forty-acre property on which the Glass House sits. "The client looked at it and said to me, 'But I like glass; I like windows. What are you going to do with walls that slope?' And then he pointed again to the Glass House and said, 'I want *that*.'"

continued on page 94



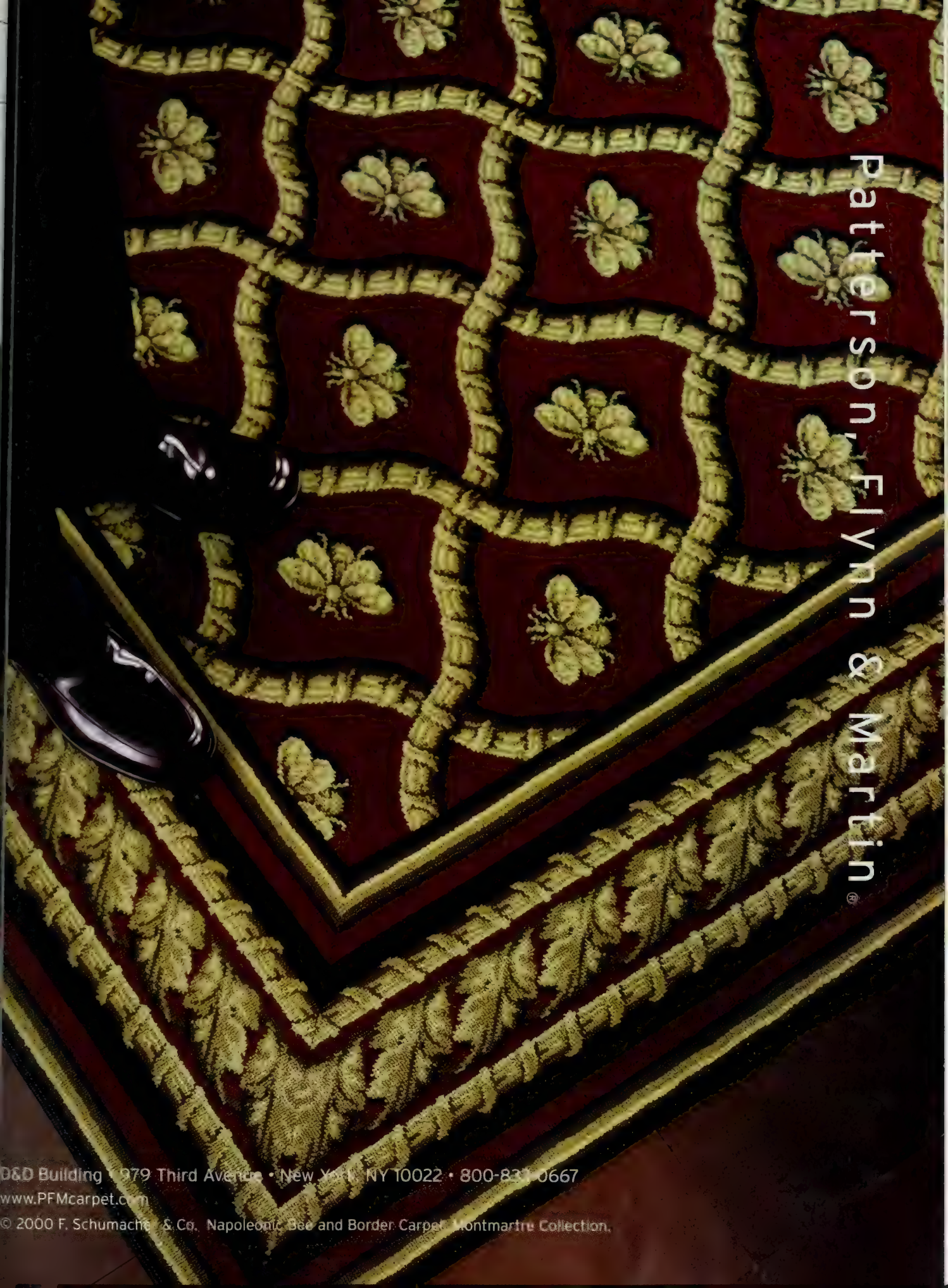
COURTESY PHILIP JOHNSON/ALAN RITCHIE ARCHITECTS



COURTESY PHILIP JOHNSON ALAN RITCHIE ARCHITECTS

ABOVE: Sixteen identically proportioned huts, modeled after the Pantheon, comprise a residence that Johnson conceived for a client in the Turks and Caicos Islands.

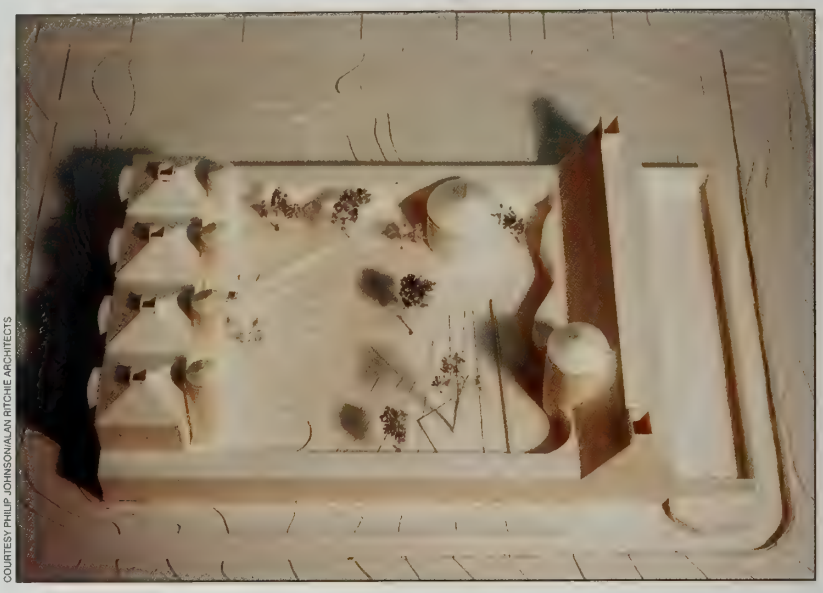
LEFT: The main living areas and master suite form a hub; the children's bedrooms and other rooms are satellites. "It's really a village that I'm building," says the architect.



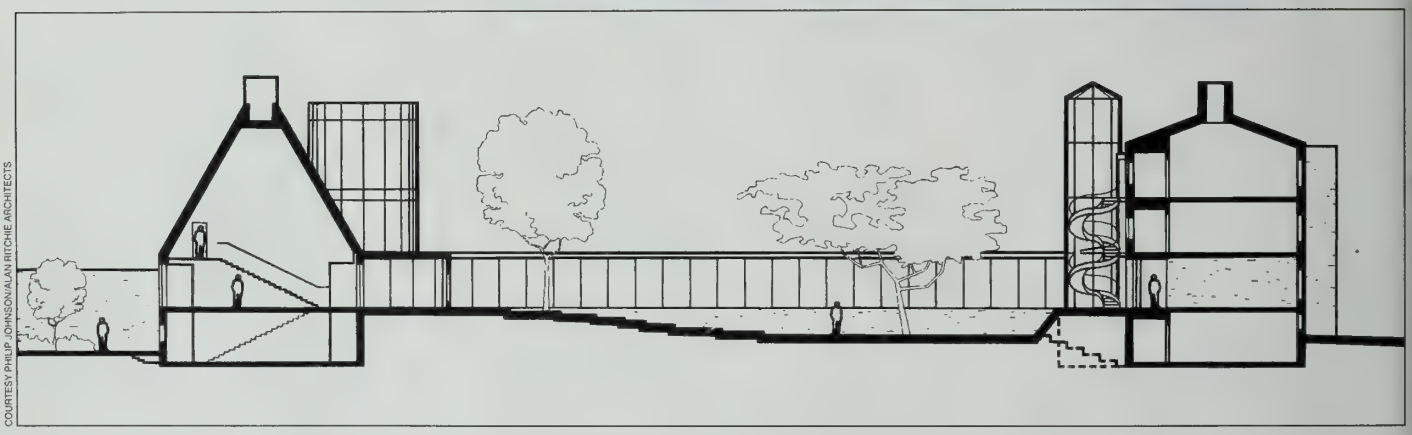
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continued from page 92

Johnson eventually decided he would be able to find a way to satisfy his client without moving backward in his work. The difficulties of the suburban site—actually two small lots put together—ended up providing the beginnings of a solution. Johnson concluded that the best way to respect the decorum of the neighborhood, as well as the privacy of his glass-loving client, was to surround three sides of the house with a low wall and have everything face inward to a private garden that would function as a courtyard. The wall delineates a rectangle almost three hundred feet by just under two hundred and fifty feet, with the long sides parallel to the street; one short side of the rectangle is actually



COURTESY PHILIP JOHNSON/ALAN RITCHIE ARCHITECTS



COURTESY PHILIP JOHNSON/ALAN RITCHIE ARCHITECTS

formed by a section of the house. The master suite and the main living areas are under a long, high gable on one side—Johnson's abstract allusion to the Tudor houses of the neighborhood—while the other side of the courtyard is filled with four attached, two-story guesthouses for the owner's children and other visitors. The wall closest to the street is actually a book-lined corridor that connects the guest wing to the main house.

From outside the wall, the house seems restrained, and if it is not quite as understated as Johnson's very first residence (the Miesian courtyard house he designed for himself in 1943 in Cambridge, Massachusetts), its design is motivated by the same desire to show decorum on the street while keeping sensual pleasures within. Inside the enclosure, however, this house bursts free, much more so than the one in Cambridge. On the first floor, walls of undulating glass face the courtyard, into which Johnson has projected various geometric forms. Each of the guesthouses has a two-story glass silo, and attached to the main house is another glass silo, also set into the courtyard. "Since he's so passionate about glass, I gave him this: a room of pure glass, just glass, thirty-five by thirty," says Johnson.

The [illegible]hus combines elements from J[illegible] earliest work with aspects of h[illegible]iatest. As a courtyard house it is a kind of urban solution to a suburban problem—he likes to compare it "to the Tuileries, or maybe the Palais-Royal." The other two houses are more villagelike than urban, clusters of similar buildings that are, in effect, Johnson's variations on a particular architectural theme.

TOP: For a client in New Jersey, Johnson has proposed a compound that includes silos and double-height spaces whose lofty proportions suggest farm buildings.

ABOVE: The architect imagined a number of tall glass silos for his client, an admirer of Johnson's Glass House. A gallery connects guesthouses, left, to the main house.

The house in Israel is designed for an international businessman and art collector who is based in New York and who has known and admired Johnson for years. He did not have to be convinced, as the suburban client did, of the merits of Johnson's Monsta—he had seen it when it was first added to the Glass House property, and he reacted with pleasure when Johnson explained that the best way to design the large residential compound the client had in mind would be to make it a kind of gathering of similar shapes.

Johnson varied the shapes somewhat

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PHILIP JOHNSON

continued from page 94

and made larger ones for public rooms, smaller ones for bedrooms. As in the suburban house, there are numerous separate sleeping accommodations. The swooping shapes of the distinct wings tend to have one pointed end facing outward from the central courtyard, which the architect has organized like an oasis, with a large reflecting pool as its focus and palm trees around the edges. The plan of the house looks like an enormous, distorted sunflower, with petals protruding from a huge round center. Johnson wants to build the sections of concrete, and he hasn't yet decided on the color, but he says he will be painting them all the same shade.

In addition to the main living and dining spaces, the house has five guest units and a small theater around the courtyard. Just off to one side is a servants' wing, and on the other side is a large swimming pool and poolhouse. Farther away from the main structure

> "Doing a house is so much harder than doing a skyscraper."

is a small synagogue, the one building that bears no resemblance to the shape Johnson designed for himself at New Canaan. "The synagogue is a kind of rounded form, based on a rock I found in Big Sur," Johnson says. It is less a sphere than an in-between shape, closer to a cube than you would expect a stone to be, and in its very ambiguity, Johnson found it an appropriate form for a religious building.

For the house planned in the Turks and Caicos, Johnson has given his clients—a family from Geneva—not any reworkings of the Monsta but a series of abstract representations of the Pantheon, the round Roman temple that inspired Thomas Jefferson in his design for the rotunda at the University of Virginia and that may well be the purest piece of classicism ever produced by the Romans. As with the house in Israel, the different versions all vary considerably in size, with the largest, the living room, measuring forty feet in diameter. The smallest guest bedroom is fifteen feet in diameter; the master bedroom is twenty-eight feet across. Some of these Pantheons are joined together, like dumbbells, and there are portholelike openings cut into the sides at random.

The arrangement of the buildings, however, is far from random. The round forms are set in three clusters, and the composition is subtler than the circle Johnson has planned for Israel. The main house actually consists of six connected Pantheons; four more make up the family bedrooms, and the rest are for guests. The structures are to be built of concrete, painted off-white, and they will be surrounded by tentlike cloth canopies in charcoal gray. "I started out thinking of them in different colors, but it wouldn't be a village if they were all different," the architect says. "It's completely abstract. I called it Sixteen Pantheons for a while, but I've taken to calling it Little Istanbul, because it reminded the clients of little mosques all over the place."

Johnson has never been noted for consistency. "The first complete sentence out of my mouth was probably that line about consistency being the hobgoblin of small minds," he says. But there is surely a continuity, if not a similarity, among these new projects. Each of them represents an attempt to take forms he has used before and to deal with them in new ways. In all three cases, Johnson is experimenting with the idea of breaking down a large house into its component parts, expressing each one of them as a somewhat different structure, and he is exploring the way in which our perception of a single shape is changed when that shape is varied and all of those variations are put together to make a single composition.

All three houses prove that Philip Johnson truly meant it when, as he said [illegible] his practice a couple of years ago after a long illness, "Now that I'm well again, I want to have another few years to enjoy myself and tackle the scale of building where I can grasp every quarter inch." □

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THE MANSION AT MGM GRAND

TUSCAN-INSPIRED VILLAS REDEFINE LAS VEGAS LUXE

Text by Irene Borger/Photography by Tim Street-Porter



PROBE JUST BEYOND THE more-is-more ethos of Las Vegas architecture, and a history becomes apparent. The first of the big-wattage hotels, the shocking-pink Flamingo, opened in 1946, with its married-to-the-mob décor and casino. Low-slung glamour—the Sands, the Stardust, the Riviera and the Tropicana, with its sixty-foot waterfall—arrived in the fifties. Symbolism replaced neon in the sixties with the futurist Paul Williams–designed La Concha and, in 1966, Caesars Palace, that

continued on page 104



ABOVE: Inspired by a Tuscan villa, the Mansion at MGM Grand in Las Vegas houses 29 villas, reserved for invited guests. A limestone fountain centers the motor court.

LEFT: The grand salon, with cherry paneling and gold-leafed light fixtures, serves as a meeting place for guests. Over the mantel is a 1997 painting by Jennifer Bartlett.



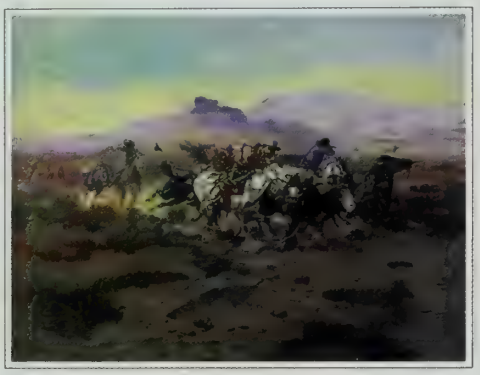
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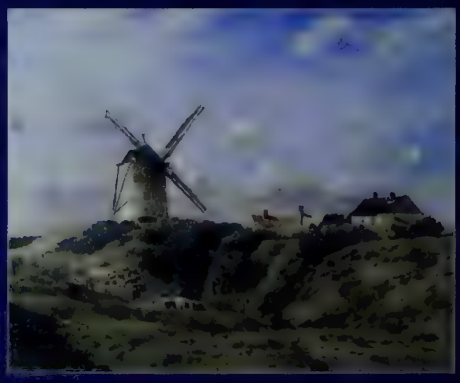
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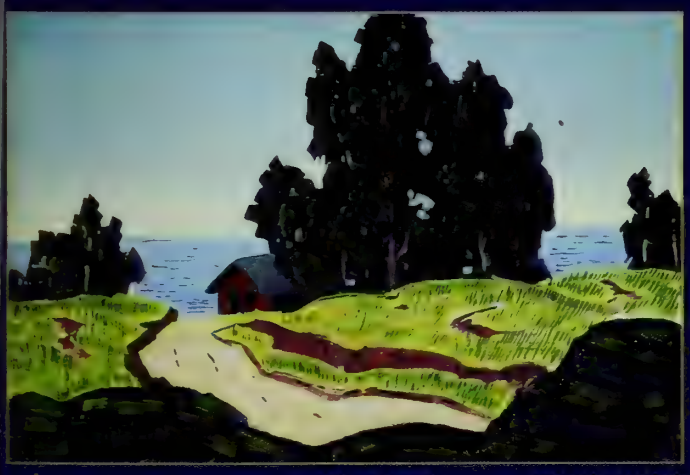
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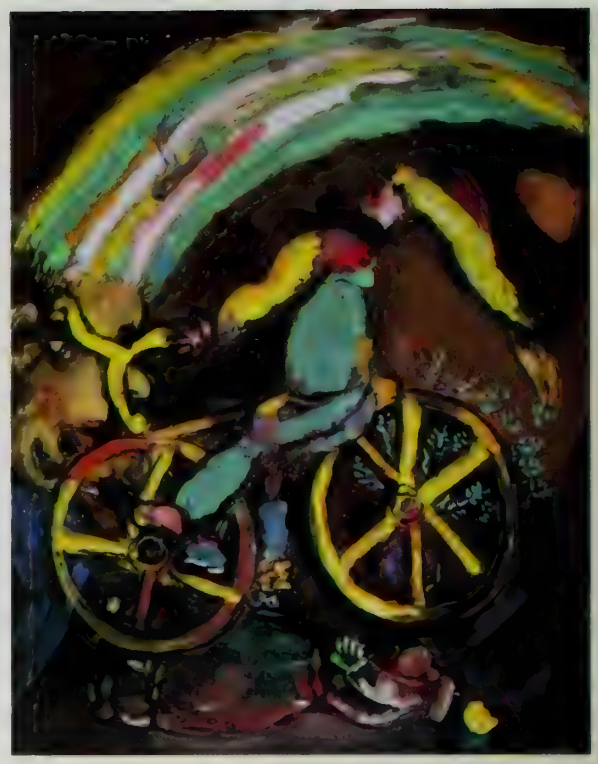
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THE MANSION AT MGM GRAND

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dream-of-Roman-excess envisioned by entrepreneurs Melvin Grossman and Jay Sarno. Building and cachet lagged in the seventies, but architects Robert Venturi, Denise Scott Brown and Steven Izenour put the city on the map as a site for vernacular brilliance in their seminal book, *Learning from Las Vegas*.

It wasn't until the nineties that the Strip went from dated barker's midway to international carnival with simulacra from Egypt, Monte Carlo, Venice, New York, Paris and a couple of tropical paradises. Camp hadn't vanished—there were still white tigers and a four-times-every-hour volcano—yet when former owner of Mirage Resorts Steve Wynn brought in van Gogh and Picasso, "real" began to invade the kingdom of the faux.



LEFT: For the dining room, the architectural firm of Wimberly Allison Tong & Goo, which designed the hotel, built a groin-vaulted ceiling outlined in gold leaf.

Enter J. Terrence Lanni and Alex Yemenidjian, respectively the chairman and CEO and the president of what was then MGM Grand, Inc. (Yemenidjian is now on the board of directors of MGM Mirage.)

The architects sought to provide a visual intelligence unavailable in any other hotel in town.





LEFT: The Mansion's central courtyard was covered with a glass roof to create a climate-controlled atrium. ABOVE: A loggia off the atrium, where high tea is served.

Both had spent considerable time in Italy, and in 1995 Lanni had just returned from a stay at Bella Vista, a three-hundred-year-old Tuscan villa. What if, they wondered, they created a private country house for specially

continued on page 107

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THE MANSION AT MGM GRAND

continued from page 104

invited guests? The ante was being upped once more in Las Vegas.

The architectural firm of Wimberly Allison Tong & Goo and interior designers Wilson & Associates were asked to create an oasis for a guest who might have spent the last year acquiring a dozen companies in eight countries and was en route to London from Tokyo. There would be no steroid-pumped columns, no glitz. And no expense spared.

Committed to achieving the atmosphere of a great, old family residence, Lanni and Yemenidjian traveled with Jerry Beale, who supervised the design along with Karen Dankberg, to purchase art for the twenty-nine villas. They chose a pair of eight-hundred-year-old Tang horses, two Matisse drawings, a Sol LeWitt canvas, a sixteenth-century altarpiece and original works by Fernand Léger, Picasso, Jennifer Bartlett, Frank Stella and Helen Frankenthaler.



LEFT: Clerestory windows and a wall of glass doors illuminate a parlor with high ceilings and cross beams. The villa includes three bedrooms, a study and a media room.

Beyond high hand-forged iron gates and colonnaded chambers is an atrium topped with a soaring glass dome that evokes two nineteenth-century gems: the Milan Galleria and London's Crystal Palace. In the desert, where the temperature dips to the forties and often shoots beyond one hundred, the atrium has been engineered to remain at a perfect seventy-three degrees. All else at the Mansion is as exacting.

Accommodations range from a 2,700-square-foot one-bedroom villa to a 12,000-square-foot palazzo, and no two units have the same look or layout. There are seventeen different palettes, two hundred and fifty variations of handmade tiles, stenciled cedar beams, raised moldings, twenty-four-karat gold-leafed medallions and numerous private indoor pools.

An exuberant liberty has been taken in the construction of a Tuscan residence of 290,000 square feet, yet there is measured restraint in the matter of detail. From the simplest Doric column to the asymmetrical façade, architects Gerald L. Allison and Sarah J. Cardoza sought to provide a visual intelligence unavailable in any other hotel in town.

With nearly three-quarters of the guests flying in from Asia, MGM Mirage (the two corporations merged in April 2000) took great care to cre-

continued on page 108

Wilson & Associates designed the interiors. BELOW: A muted palette was used in the master bedroom of a garden villa. BELOW RIGHT: The villa's private indoor pool.





THE MANSION AT MGM GRAND





FAR LEFT: Moroccan lanterns and terra-cotta-tile floors contribute to a Mediterranean feel. LEFT: A work by Maxfield Parrish hangs in an Italianate bedroom.

welcome to stay in one of several "entourage" rooms. On Monday morning a tractor-trailer pulls up filled with flowers so that the more than five hundred arrangements can be made each week. Prefer only all-white bouquets? Just tell your butler.

Cast your eyes toward the great fountain made in Vicenza. There's no dolphin habitat anywhere, no red-on-red flocked walls nor vast round beds. But if you forget you're in Las Vegas, look up: There's an Empire State Building twinkling beyond the walls. □

continued from page 107

ate a comfortable, cross-cultural air. A staff of 135, including forty-three private butlers, speaks eleven languages. The Asian chef (who helped prepare a lobster dish for Prince Charles at the handover of Hong Kong to China) and his assistants are on call at all hours, just in case a guest has a craving for sweetened imperial bird's nest with red dates at three in the morning.

Some guests arrive with family and nannies. Bodyguards and private pilots are



RIGHT: In the atrium, a marble-and-limestone obelisk fountain separates the swimming pool from the reflecting pool. Classical gardens have boxwood, ferns and flowers.

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Exuma Islands, Bahamas

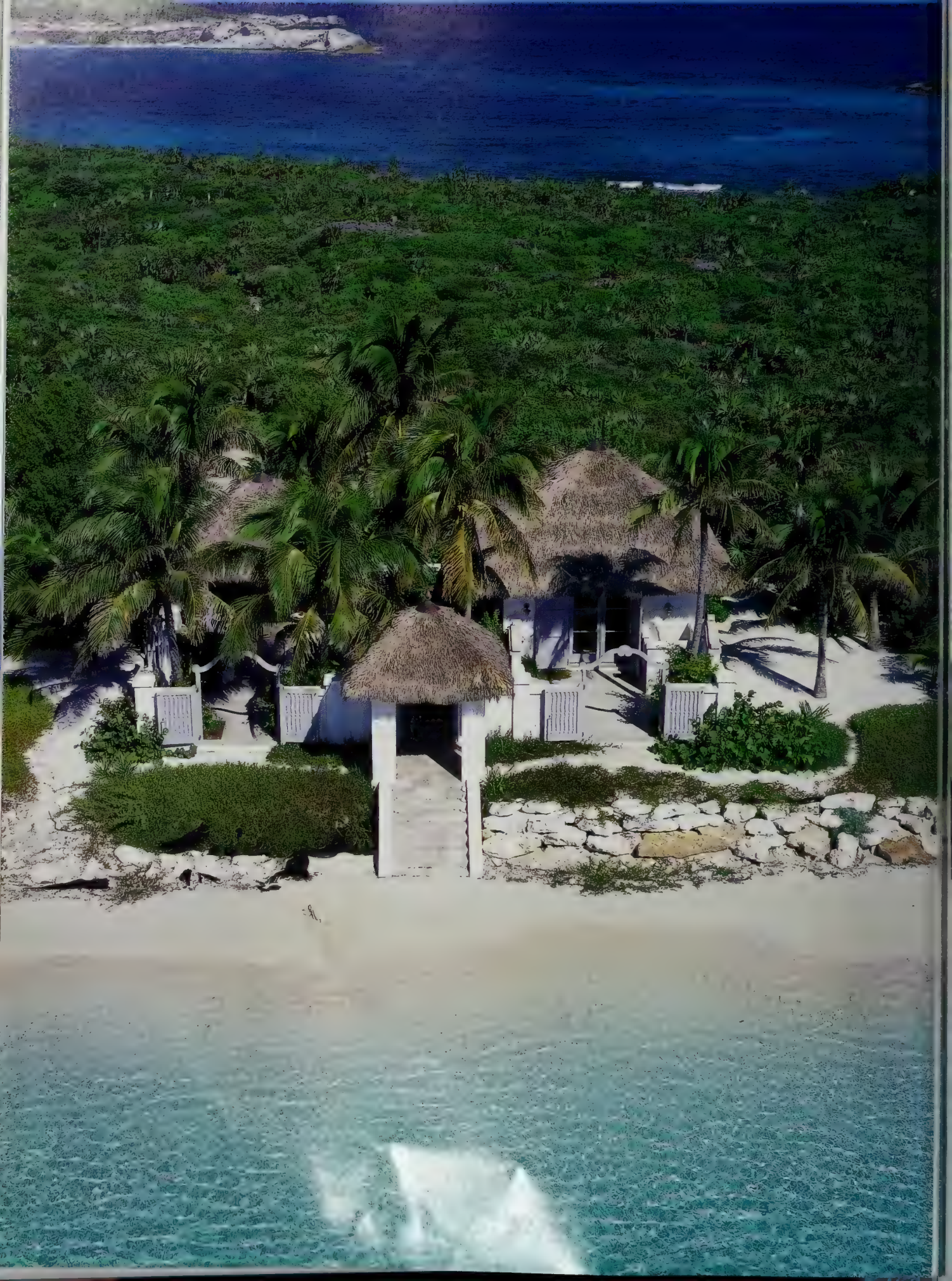


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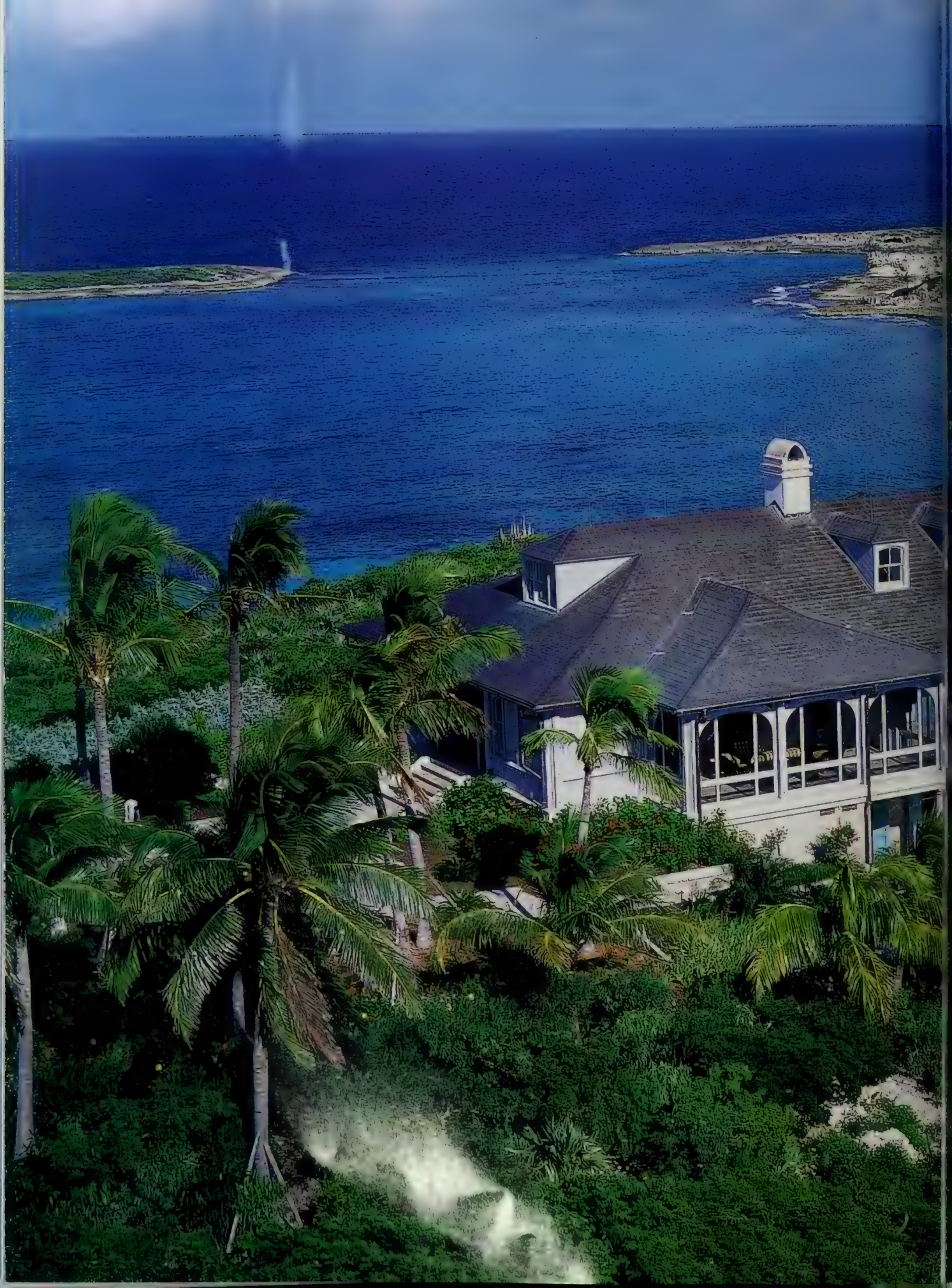
Musha Cay is the most luxurious private resort island in the world, with more than 150 acres of sparkling white sugar-sand beaches, crystal-clear turquoise waters and a beautiful, unspoiled tropical environment. Days are filled with sunshine and gentle ocean breezes, while nights shine with the light of a million stars.

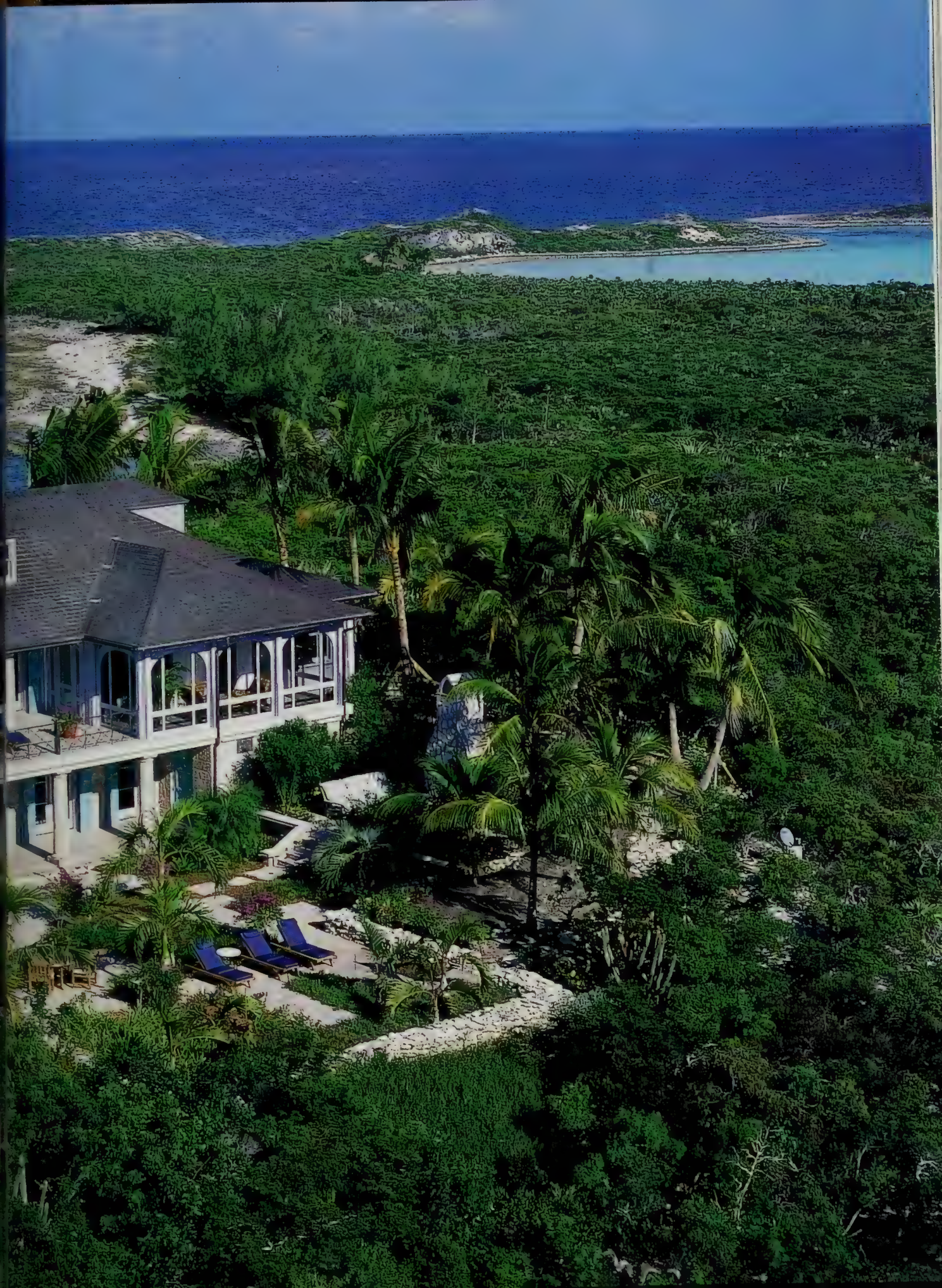


Located in the Exuma Chain in the southern Bahamas, 85 miles southeast of Nassau, Musha Cay is an isle of beauty. Paths meander among lush palm trees and banks of brilliantly colored tropical flowers, leading you to hidden coves and seven white sand private beaches on the edge of a transparent sea.

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Musha Cay. The exclusive *private* island of the Bahamas.





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DELAWARE'S WINTERTHUR MUSEUM

HOME TO A NOTED COLLECTION OF AMERICAN DECORATIVE ARTS



PHOTOGRAPHY COURTESY WINTERTHUR

Henry Francis du Pont created more than 175 period rooms at Winterthur, his Delaware estate. LEFT: The Port Royal Parlor is one of the 25 rooms kept as du Pont furnished it.

BELOW LEFT: The grounds include the museum, gardens, a library and a graduate school. BELOW: The Kershner Parlor features Pennsylvania German pieces.

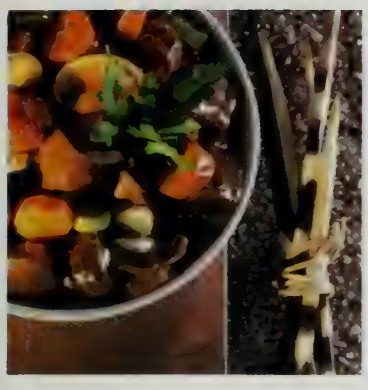
By Jeffrey Simpson

THE WINTERTHUR MUSEUM, standing near Wilmington, Delaware, on a rolling 966-acre estate, is arguably the greatest institution devoted to domestic decorative arts in the world. In its two major buildings are almost ninety thousand objects made or used in America between 1640 and 1860, dispersed through more than 175 period rooms, most of which were rescued from demolished buildings up and down the eastern seaboard. Gallery space contains permanent and changing exhibitions drawn from the collections. Programs that award master's degrees in early American culture and conservation make Winterthur a vital teaching institution providing curatorial staff for many of the country's major museums. Having defined an area of American cultural life and studies since it was

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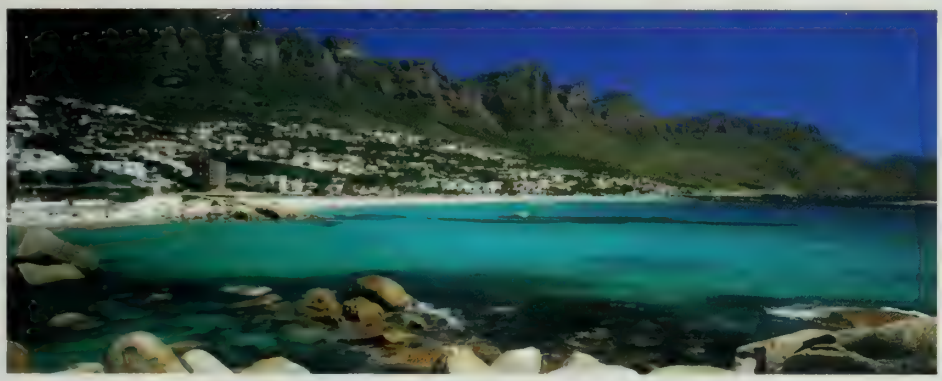








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DELAWARE'S WINTERTHUR MUSEUM



LEFT: The paneling in the Queen Anne Dining Room was painted to reproduce the soft green it was in the mid-18th-century New Hampshire house from which it was taken.

Among the museum's collections are George Washington's set of Order of the Cincinnati porcelain (below left) and pieces of Pennsylvania German earthenware (below).

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opened to the public in 1951, Winterthur is unique.

All of this, with the exception of the galleries (a latter-day innovation), embodies the vision of one man, Henry Francis du Pont, under whose direction it was created between 1928 and his death in 1969. Du Pont was an heir to the fortune of the Delaware industrialist family, and the Winterthur Museum, originally his family home, was the passion and great achievement of his life. Leslie Greene Bowman, Winterthur's director since 1999, points out that du Pont was just as involved in the gardens, an endeavor that he considered separate from the museum. It has been her mission to forge a new identity for Winterthur, "to reveal the grand design" for an institution that ten years ago was finally renamed the Winterthur Museum, Garden & Library.

The museum, the cente[illegible] estate, is known for its eig[illegible] tury rooms filled with grand [illegible] Chippendale furniture, but it als[illegible] many vernacular seventeenth- and eighteenth-century rooms. There are elegant architectural elements, such as the Montmorenci Stair, taken from a North Carolina plantation house and reconfigured at Winterthur as a spiraling two-story ellipse, and a street of reconstructed early-nineteenth-century shop fronts with iron signs and bay windows.

Exhibitions mounted in the galleries have run the gamut from the scholarly to the populist, including "That Classy Classical Style: New York Furniture 1800–1825" and "Kids! 200 Years of Childhood." "There's such depth and excellence in the collections that we can go from the broadly popular to the tiny and esoteric," says Bowman, citing as a recent example of the latter an exquisite

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DELAWARE'S WINTERTHUR MUSEUM





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small display of bird-backed spoons. A space called In Style shows similar pieces of furniture in different styles as they changed through two centuries.

Iconic American artworks embellish the period rooms, from an unfinished Benjamin West portrait of the signers of the peace treaty that concluded the American Revolution (John Adams, John Jay and Benjamin Franklin, among others, represent the Americans; the British delegates wouldn't pose) to a collection of Fraktur, the eighteenth- and early-nineteenth-century hand-decorated Pennsylvania German family documents. Displayed with the West painting are six silver tankards made by Paul Revere, the only such set he is known to have made.

The library, which is open to the public, has seventy-two thousand books and five hundred thousand manuscripts, drawings, prints and photographs, including critical histories reflecting the changing attitudes toward American material culture, fabric sample books and the first cookbook printed in America, *The Compleat Housewife*, published in Williamsburg in 1742. The 1798 edition of the first book written by Asher Benjamin, *The Country Builder's Assistant*, forms the cornerstone of a large collection of eighteenth- and early-nineteenth-century builders' manuals. The library also houses the third-largest collection of Shaker printed material, manuscripts and artifacts in the United States.

In order to understand du Pont's achievement, it is essential to know that, distinctive though it is, the museum was developed in the context of the work of other collectors. Assembling furniture, textiles and china that represented early American life was increasingly popular after the Philadelphia Centennial Exhi-

continued on page 122



RIGHT: An assortment of 18th-century clockmaking tools used by three generations of the Dominy family is typical of the museum's focus on artifacts used in everyday life.

ABOVE LEFT: Significant examples of American art include a portrait of America's peace negotiators with Britain and six silver tankards made by Paul Revere.

ABOVE: A room at the museum is dedicated to Pennsylvania German Fraktur, intricately painted documents created as memorials, baptismal records or valentines.

Island of Lana'i



WILD DEER WANDER through mist-shrouded forests. Waves tumble on pristine white sand. This is the island of Lana'i, a landscape of plenty, a single destination embracing both the heady beauty of the tropics and the cool splendor of the mountains.

Here, you'll find some of the last oceanfront property available for purchase in Hawai'i. Our island has remained almost untouched, with 80% of the land dedicated to conservation and 100 miles of road unpaved. Our small community is welcoming and at the same time respectful of privacy. Fewer than 3,000 people live on Lana'i and often the only footprints on the beaches are your own.

Our two main developments offer a dramatic range in landscapes, with oceanfront Manele just nine miles from Koele's lush highlands. In the warm waters of Hulopo'e Bay, you may spy on tropical fish in coral castles. On land, ride horseback across open grasslands or trek to the Garden of the Gods, where crimson rock needles evoke the heart of the desert. Ride off-road through pine-studded gorges and along the coast to hidden beaches. Smash tennis balls without mercy. And test your precision on the Lana'i Pine Sporting Clays course.



Two championship golf courses throw down the gauntlet for true aficionados. Starting in the mountains, the Experience at Koele winds towards a staggering 250-foot drop to a ravine blanketed with trees. The Challenge at Manele saturates the senses with 180-degree ocean panoramas, and dares you, at its devilish signature hole, to send the ball across 200 yards of waves roaring below.

Two peerless luxury resorts pamper you with award-winning gourmet cuisine and sublime spa treatments. At an elevation of 1,600 feet stands the Lodge at Koele, a genteel upcountry manor bordered by Cook Island pines. You have come to another Hawai'i, where what sounds like the ocean is actually the wind moving through the trees. Down by the sea, crowning the red lava cliffs, the Manele Bay Hotel embraces both the languor of the tropics and the refinement of Asia and the Mediterranean. A few steps away lies the long arc of Hulopo'e Bay, named America's most beautiful beach.

But what may truly astound you about Lana'i is how close it is to the ordinary world: a mere twenty-five minutes by air from Honolulu. Even with more than 100 flights landing here every week, Lana'i has remained a secret, which means you can have the island all to yourself.

For information on real estate or resort reservations, call (800) 50-LANAI or visit www.lanai-resorts.com

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INSPIRED BY ITS magnificent surroundings, 49 Black Sand Beach is a private enclave of just 49 custom homesites set atop rugged cliffs, surrounded by ocean and a "top 10" championship golf course on the Big Island's Kohala Coast. Nestled at water's edge within the world-renowned Mauna Lani Resort, 49 Black Sand Beach offers a true haven for the most discriminating.

Behind the guard gates lies one of Hawaii's best-kept secrets: an exotic black sand beach. Here the warm



trade winds blow across the crystal waters of the South Pacific, beckoning you to experience one of life's true pleasures. This is Hawaii at its best.

Private Beach Club

The residents-only Beach Club overlooks the famed Honoka'ope Bay, all just steps from the homesites.



Here, rejuvenate your body and soul. Enjoy incredible snorkeling, kayaking or a swim in the negative-edge lap pool. Recline in the partially submerged loungers, relax in the rock spa overlooking the Pacific or enjoy the steam room, garden sauna or one of the Balinese daybeds. After a vigorous game of tennis or a workout in the state-of-the-art gym, unwind with a massage in one of the outdoor pavilions.

Residents also enjoy special privileges at the Mauna Lani Resort and its two world-class 18-hole Francis H. I'I Brown Championship Golf Courses, the Mauna Lani Beach and Racquet Club and the Orchid at Mauna Lani Resort.

Concierge—at your service

Exhaustive planning and care have gone into making the 49 Black Sand Beach experience a cut above the rest. Here residents have their own private concierge. Your every desire will be catered to in an unprecedented manner. No request is too great or too small.

The pleasures of this lost paradise are many, yet those who will be fortunate enough to experience and enjoy them will only be a few. Only a handful of lots remain amid brisk sales and home construction activity. Owners are proclaiming 49 Black Sand Beach as Hawaii's most exclusive residential enclave.

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Hualalai Resort

THE BIG ISLAND of Hawaii has its own singular allure: five majestic mountains, sprawling rainforests, lava-lined deserts, and beaches colored white, black and everything in between. On the western shore of this island, Hualalai Resort at Historic Ka'upulehu combines an incomparable setting with thoughtful, award-winning amenities in a residential community of world renown.



Photo by John C. Russell

To the west: lava fields and gently greened cinder cones. To the east: the soothing power of the ocean and a channel that reaches Maui, where Haleakala's summit peeks through the clouds. Against this ocean canvas, sunsets blaze across the horizon yet appear to be only an arm's length away.

Empowered by these natural elements, the Hualalai community enjoys a lifestyle of elegance and well-being. There are beautiful ocean, mountain and golf course views. Spiritual and physical sustenance pours out of the landscape and Hualalai Sports Club & Spa, voted the number one resort spa in North America and the Caribbean by the readers of *Condé Nast Traveler* magazine. These readers also selected Hualalai as the number two golf resort. Lovers of golf have the 18-hole Hualalai Golf Club, the first Jack Nicklaus course on the Big Island and the site of the senior PGA Tour Mastercard Championship. The second golf course, designed by Tom Weiskopf, is currently under construction. And fine dining is at every turn at the AAA Five-Diamond Four Seasons Resort Hualalai, rated tops in the nation by The Zagat Survey.

Recipient of the Urban Land Institute's coveted 1999 Award for Excellence, Hualalai Resort reflects the spirit of old Hawaii



Photo by Kyle Rothenborg

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The Coconut Plantation at Ko Olina



FROM GLITTERING WAIKIKI and the modern metropolis of Honolulu to the laid-back charms of the North Shore and the mountain rainforests of the interior, Oahu is a study in contrasts. On this island of all possibilities, unexpected pleasures reign supreme.

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You might even forget you're surrounded by the oceanfront majesty of Ko Olina, with its sumptuous Ihilani Hotel and Spa, daily-fee Ted Robinson championship golf course, miles of beachfront trails, seven lagoons and new 43-acre private marina. Or that Oahu's "second city," the new community of Kapolei, is right down the road.





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DELAWARE'S WINTERTHUR MUSEUM



LEFT: Du Pont, who studied horticulture at Harvard, considered the gardens at Winterthur to be a work of art, linked by naturalism, color and bloom sequence.

BELOW: The fascination with color du Pont developed through his association with architect Henry Davis Sleeper is apparent in the museum's collection of colored glass.

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bition of 1876. In the early 1900s Henry Davis Sleeper created Beauport, a sprawling house in Gloucester, Massachusetts, that forms an eccentric shell, composed of architectural elements from seventeenth- through nineteenth-century houses, for his decorative arts collection. By the early 1930s John D. Rockefeller, Jr., and Henry Ford, entering the cultural arena after their triumphs on the battlefields of industry, had developed whole "early American" townscapes at Williamsburg and Greenfield Village.

In 1923 du Pont, who was forty-three years old, had been managing the family's farms and gardens at Winterthur—not having been thought good for much else by his West Point graduate father, a Civil War veteran and United States senator—when he visited his wife's distant cousins Watson and Electra Havemeyer Webb. At the Webbs' eighteenth-century house du Pont, according to his own account, mounted a staircase and saw an eighteenth-century American pine dresser filled with pink-and-white Staffordshire plates. He claimed that the vision of the pink china on the warm brown pine was an epiphany for him of what could be done with the ordinary decorative elements of daily life; and when he visited Beauport later on the same trip, the direction of his future life was established.

Du Pont inherited Winterthur outright on the death of his father in 1926, and over the next several years he vastly expanded the house in order to install his collections there. He worked with numerous antiques dealers who retained sufficient funds throughout the Depression to snatch many of their best pieces away from hard-pressed fellow dealers. Du Pont attended auctions frequently—as well as sending trusted staff members to them, sometimes in groups of three and armed with sums of over a hundred thousand dollars to spend—and he would ride through the countryside to antiques shops and sales in his chauffeur-driven Cadillac with the du Pont crest on the door, attempting anonymity by calling himself Mr. Francis. One of his early purchases was a Philadelphia high chest, for which he paid forty-four thousand dollars in 1929.

Bowman makes the point that du Pont was "a designer as well as a collector and connoisseur" and says that he created "collections within collections," as exemplified by his interest in fireplace tiles, which she says he would use as his basic palette while assembling textiles and china for a room. She also explains that H. F. (as he is referred to at Winterthur today) took the colors of his indoor spaces from the seasonal garden colors outside. Indeed, there are still huge storage rooms at Winterthur with draperies labeled with notations referring to the season in which they were



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DELAWARE'S WINTERTHUR MUSEUM

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used, such as "Season I" or "Season II."

Among the people with whom du Pont worked were his first architect, Albert Ives; his later architect, Thomas Waterman, who was a proponent of historical accuracy and conservation; Marian Cruger Coffin, a landscape architect; and a fellow collector and friend, Bertha Benkard. In the 1940s and 1950s Joseph Downs, formerly of the Metropolitan Museum of Art, became Winterthur's first official curator, and Charles F. Montgomery was Winterthur's first director. It was Montgomery who coined the phrase "material culture" to describe the historical significance of everyday objects and who suggested to H. F. the creation of the graduate program.

Du Pont and his family lived in the house—grandly—until 1951, and their residence there, combined with a more relaxed attitude toward historical accuracy in the early days of such museums, meant that rooms like the Port Royal entrance hall and parlor and the Chinese Parlor, named for its eighteenth-century wallpaper, really represent du Pont's decorative interpretation of the past—albeit with the most magnificent antiques as raw material. Brock Jobe, professor of American decorative arts at Winterthur and a former deputy director, says, "The appropriate way to see these rooms is through the eyes of H. F. du Pont."

Jobe explains that today twenty-five of the period rooms are maintained exactly as du Pont envisioned them, while the others are updated as necessary to reflect current curatorial understanding. Among the latter is a dining room from an 1830s house in Georgia acquired after du Pont's death. It is placed exactly as it was in the original house, except for a slightly lowered ceiling, and Jobe remarks that the ingrain carpet and elaborate drapery treatments, reproduced from contemporary sources, are far more vivid and ornate than anything H. F. would have chosen.

One place where there has been a deliberate decision to return color to H. F.'s day and away from curatorial accuracy is in the Lancaster Room, which he used as an office. The woodwork in this room, taken from a house in Lancaster County, Virginia, named Belle Isle, was a soft pink when du Pont bought it. This was assumed to be original, but in 1970 it was found that the first colors had been ocher and white, to which it was then stripped. Now, in accord with the current feeling that historical rooms should be presented as evolving spaces that contained different kinds of living at different times, the paneling has been returned to pink. This means, among other things, that it will once again match the pink-and-white eighteenth-century fireplace tiles H. F. had installed there. Jobe cites du Pont's color sense as one of his great strengths, giving as an example the blue pottery on a table in the 1710 Wentworth Room that is picked up in the blue of the draperies and pillows.

Today the museum has five curatorial areas: textiles, prints and paintings, ceramics and glass, furniture, and metals. There have been extensive acquisitions, which continue, and shifts in curatorial points of view in the fifty years that the museum has been open. The curatorial areas are therefore in various stages of development.

Linda Eaton, curator of textiles, also mentions du Pont's fine color sense. Initially, she notes, he bought textiles to decorate his house, only later developing a more academic interest and buying pieces with a significant provenance, such as a group of hand-painted Indian cottons. Jobe says that there are entire unused rolls of eighteenth-century fabric in the museum's storage areas, making Winterthur's collection of printed furnishing textiles possibly the greatest in the world.

The collection of prints and paintings includes five thousand prints, among them political cartoons; the Fraktur collection; and the wallpaper inventory—both on the walls and in storage. Wallpaper, says curator Anne Verplanck, held special interest for H. F., and he particularly liked it distressed and with patina.

In the area of ceramics and glass, Leslie B. Grigsby describes herself as having "the joy and terror" of overseeing the most actively evolving collection, hav-

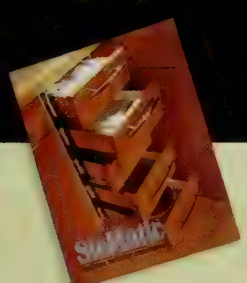
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DELAWARE'S WINTERTHUR MUSEUM

continued from page 124

ing just received almost two hundred pieces of Chinese Export porcelain. "This influenced all the European refined wares that came after," she says. The provenance of ceramics at Winterthur goes back far, however. Ruth Lord, du Pont's daughter, mentions in her memoir of her father that he purchased a Chinese Export dinner service from its Portuguese owner in Manila in 1936. Says Grigsby, "At first, ceramics at Winterthur were bought to make the furniture look good. Later the interest was more scholarly and more oriented toward American work, which led to the extraordinary collection of Pennsylvania German pottery and the American glass collection, now one of the most important in the country."

Furniture curator Wendy A. Cooper calls her area "a collection of collections" and says that du Pont conscientiously bought American Empire furniture, even though his own taste leaned heavily toward Philadelphia Chippendale and Pennsylvania German. The Empire collection is strong enough that Winterthur was a major lender to the Metropolitan Museum show celebrating the work of Charles-Honoré Lannuier a few years ago. A red-painted card table, circa 1795–1805, decorated with landscape scenes, is a recent example of the six to twelve pieces the department purchases each year; and Cooper describes it as "the most important piece of Baltimore painted furniture to come to light in recent years."

Donald L. Fennimore, who has been curator of metals since 1971, explains that, in addition to having "one of the greatest collections of American silver in the world," Winterthur has a significant collection of nonprecious-metal objects, in pewter, iron, copper, brass, bronze and paktong. "The perception is that these are only meant to serve," he says, "but in fact they form a strong decorative element also." Fennimore singles out the collection of Kentucky rifles from between 1780 and 1820, with their fine engraving on silver and brass.

All of the curators are enthusiastic about the $14 million lighting project that is under way, which will allow three levels of illumination in each room: one at candlelight level, as du Pont preferred, one at normal viewing level and a third at high wattage to pick out details of the installations. And in the gardens, which were so close to du Pont's heart, a new children's area is being developed called the Enchanted Woods, featuring a thatch-roofed cottage, a hollowed-out tree trunk and nooks for gnomes and children. Here, as with the evolving collections and Leslie Greene Bowman's determination to create a coherent identity that wraps the historic estate around the museum, the library and the garden, Winterthur has the self-generated energy of the very greatest and most vital institutions. □

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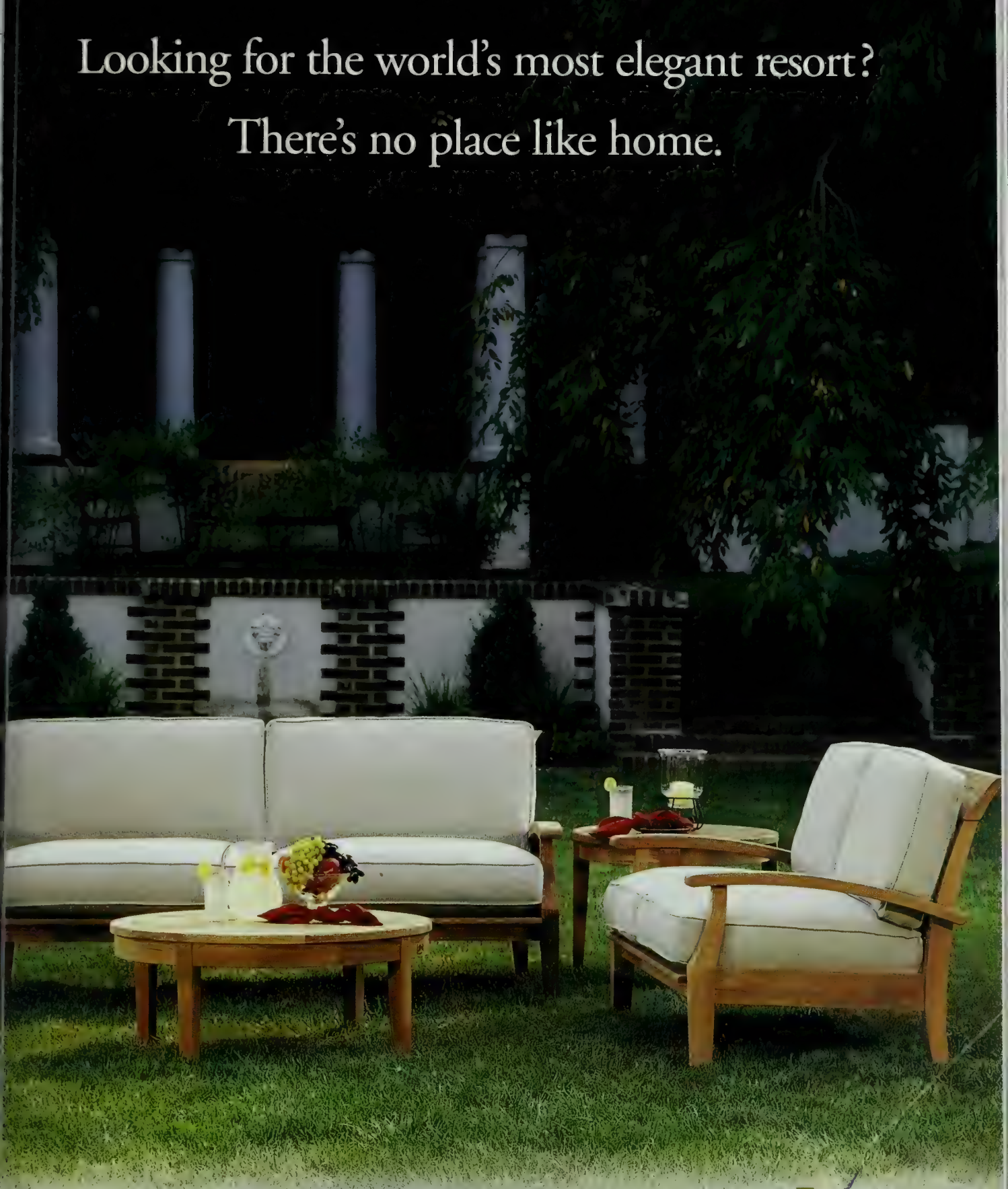
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CYBER-EXPEDITIONS

PLANNING A VACATION THROUGH ONLINE TRAVEL SITES

By Nicholas von Hoffman

My father was a world traveler. You might say he traveled for a living. It wasn't much of a living, but it produced enough income to keep him afloat and moving here and there across the globe with his cameras and recording machines. He went to so many places that, naturally, he was one of the founding members of the Explorers Club in New York.

His modus operandi was to get hold of an office-bound rich man and inflame the guy's imagination with stories of journeys to dangerous places at the ends of the earth. This was back in the days when the going wasn't always easy, so these big buckeroos had neither the time, the skills nor the moxie, as they used to say, to plunge into the Australian outback or spend three months on top of a camel checking out the oases south of the Atlas Mountains, where the trackless desert begins. The businessman would buy a vicarious adventure by putting up the money for my father.

In my father's era there were no travel agents to book accommodations where he was going. Besides, he knew of shelters and lean-tos that no tourist office had heard of. So it was off to Abercrombie & Fitch to buy a new pith helmet and ammunition to fight off leopards with an attack of the munchies, then he would hie himself to darkest Africa. Travelers didn't have to hire guides to take them to see nature. Nature came after them.



JOHN MACDONALD

Although he lived to be almost a hundred, he died a few years before the advent of the Internet and the possibility of booking exotic travel with mouse and keyboard. I wonder where he would have looked for exotic adventure after finding out what iExplore.com offers in the safari department.

"For me," says John McKeon, vice president of sales at iExplore.com, "exotic would be a Hemingway-type safari through Kenya, Tanzania or somewhere in East Africa, and from there I'd go over to Zanzibar for a few days of lounging around in cool hotels and being on the beach." Heaven knows what Pop would have thought of that, given that he once walked—yes, walked—from Cairo to Cape Town. It took him three years back then, in the days when the inhabitants were friendly even if the crocodiles weren't.

Three leading luxury travel dot-coms, iExplore.com, Away.com and 12degrees.com, make it axiomatic that they don't put their clients in political harm's way. Recalls McKeon, "There was a guy in England years ago who really went over the edge and used to take people on trips to the Middle East. One of the things that he would advertise was, 'If you're lucky, you'll be taken hostage.'"

Things do happen, of course. I know a couple who were kidnapped by the taxi driver they engaged at the Mexico City airport, but you can be sure that if you go on a tour arranged by iExplore, you may see tapirs but you won't see terrorists. McKeon says, "Africa gets bad press, but it's my all-time favorite place on the planet. I go every chance I get. I've never had any trouble, never been hassled and never been witness to any hassle. Right now one of the hottest places—hot in terms of popularity—is southern Africa: Botswana, Zimbabwe... South Africa itself is coming on very strong."

A dot-com agency like iExplore offers something enjoyable for every taste. For delightful extremes at the bottom of the world, "we can take people in a little bell—a bathysphere—down to the *Titanic*," McKeon says. "They can spend a few hours roaming around the wrecked remains." The excursion costs about $35,000 and does not include an opportunity to hop out to rearrange the deck chairs.

Also for the downward-minded is a trip to inspect underwater volcanoes near the Azores. "You go in a small sub-like thing. You'll travel through a series of thirty- and forty-foot-high chimneys that are actually ancient, sunken volcanoes." And for those who prefer up to down, McKeon tells us there are a variety of possibilities. In the *ad astra per aspera* department, he says, "We don't have it on our site yet, nor in our inventory, but there are trips being booked to outer space. One in particular we could certainly get people on. And here's the kicker: The trip involves going to a launch site. You go through four days of training. You get a flight suit, which you keep as a souvenir. You go up in a space shuttle–type vehicle, and you'll be weightless for about five minutes."

In case you don't want to go quite that far up or you are too claustrophobic for space capsules, McKeon offers non–couch potato types a Mount Everest package. This is a two-month expedition: "You're out preparing and on a climb for sixty-five days." In addition to time and a desire to climb to high places, one needs a fat wallet for the $65,000 fee. For slogging one's way up the highest mountain peaks in the world, there are more considerations than having the money and desire.

If the trip you're planning involves

continued on page 130

Where to turn for lighting as rare as the room



This homeowner has a fondness for vast circular spaces. When she gives a party, the guest list tops three hundred, so her desire for elbow room is understandable.

But in the world of lighting, there are not many chandeliers that can hold their own in broad expanses of pure, pale space.

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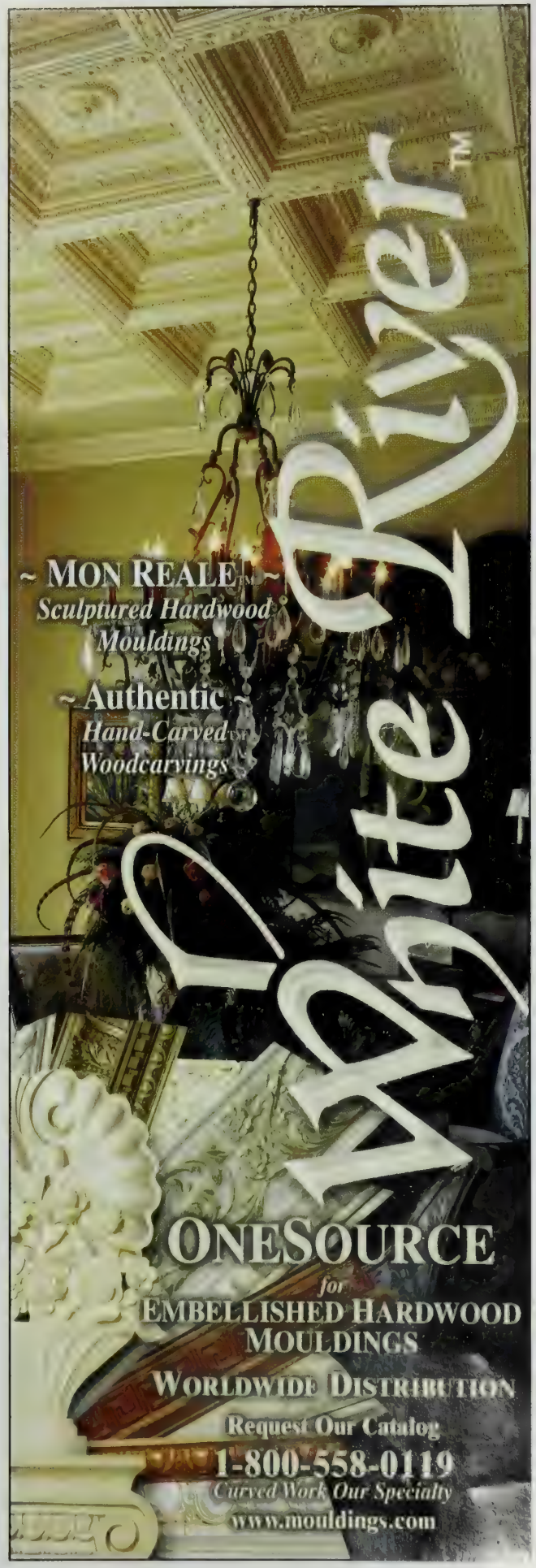
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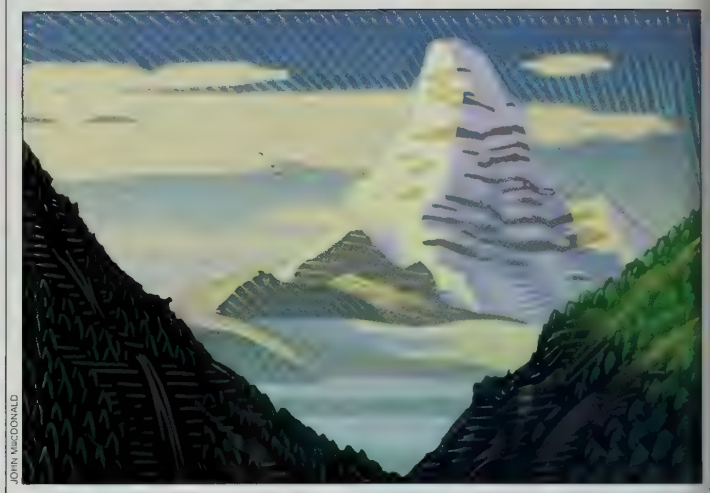
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CYBER-EXPEDITIONS

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JOHN MACDONALD

climbing the Matterhorn, the travel agency is as interested in vetting you as you may be in vetting the travel agency for reliability and competence. For going up Mount Everest, only experienced climbers in good physical shape need send in their checks. Even so, much remains to be done.

"When we get a crew of people who are qualified and acceptable to the expedition leaders, we then arrange for the best time to go, depending on climbing conditions and so on," says McKeon. "An expedition like that requires seventy-five to one hundred support people, so it's not just a bunch of guys going off for a walk. There are months of preparation and training involved, and once you're accepted, weeks of work at the base camp."

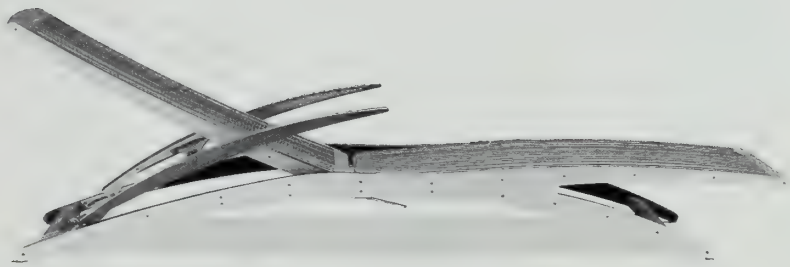
These travel agencies not only don't want their customers giving themselves heart attacks—it discourages repeat business—but they also want them to have a good time. Hence, none of the agencies want you to click on their Web sites, rummage around with your mouse and buy a tour. They want you to use their Web sites to familiarize yourself with what's to be had and to get some idea of their strengths and specialties. And each sees itself as quite distinct from the competition.

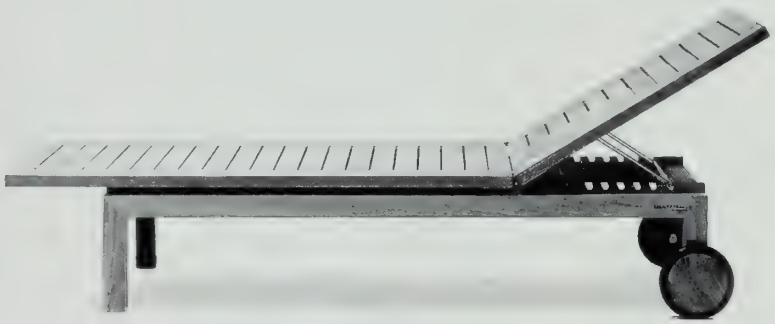
Thus Mark Campbell of 12degrees.com says: "What distinguishes us from other agencies is that they present an essentially packaged product from various tour operators. What we do is completely customized vacations. They're strictly for the upscale, independent traveler who wants to see a part of the world in his or her own way. And, unlike many firms that force you to fit into their schedule, ours is entirely driven by the needs and wants of our travelers. We also have a unique worldwide expert network that helps our travelers create, research and buy these vacations. It consists of travel-guidebook authors, who have written guidebooks for dozens of years, and destination specialists, who are essentially small, wholesale operators who focus on a specific country or possibly two countries and really know the lay of the land."

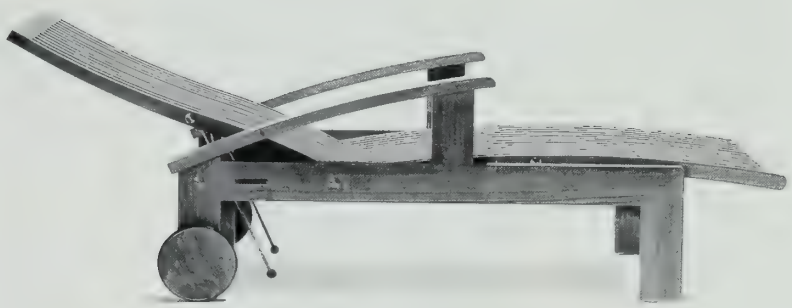
It seems to this layman that all of these companies have

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HENRY HALL DESIGNS



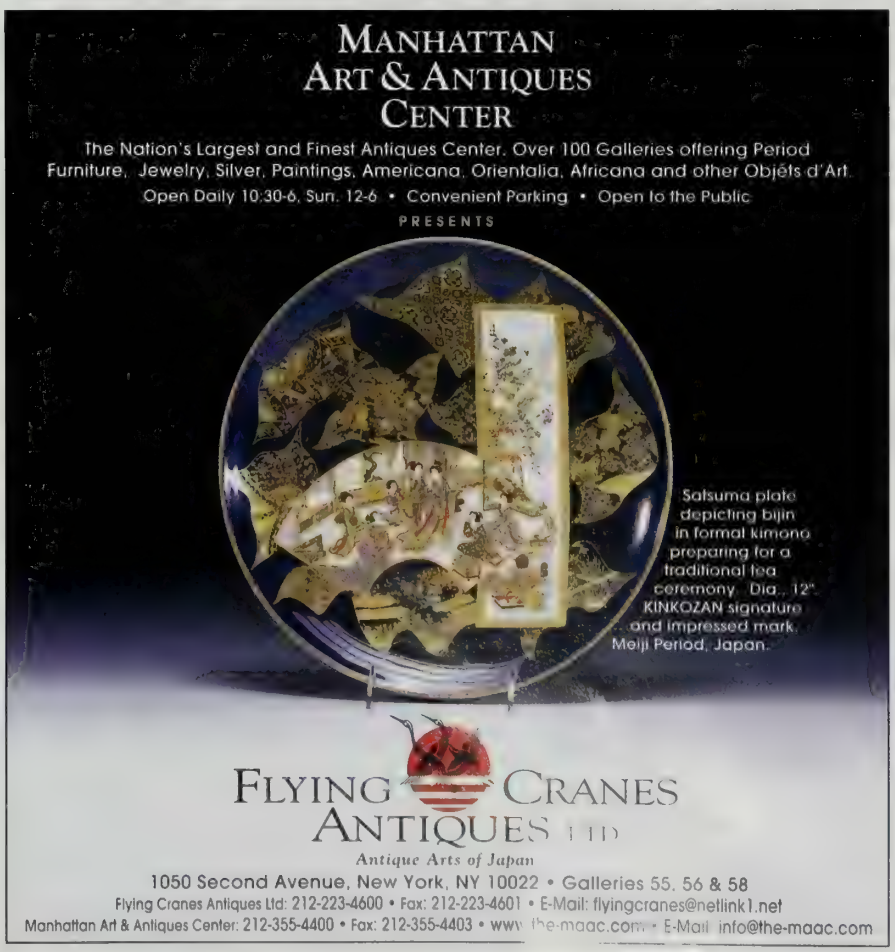




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CYBER-EXPEDITIONS

continued from page 130

such networks of travel facilitators and the like, so Campbell's assertion of uniqueness may be a tad overdrawn. Nevertheless, if 12degrees lays claim to the customized solo tour, Away.com promises vacationers a few spoonfuls of world culture.

"We offer experiential vacations," says Jennifer Piecuch, communications manager for Away.com, "so if you're looking for a trip to Disney World or to Las Vegas, our site probably isn't the place for you. One of our vacations would more likely be a culinary tour through Tuscany, a biking trip through the Loire Valley, a safari through the Australian outback or a cultural tour of China. We offer outdoor, adventure trips, but we're not just an adventure travel site."

One thing the people in dot-com travel have in common is that this isn't just a business for them. They're mad about travel. If you listen to a couple of the men at iExplore, for instance, you get more than a sales pitch: They'd be delighted to be their own customers.

That said, one has to ponder how much of a leap forward travel adventure via dot-coms is. The technology provides a quick and convenient way to get a rundown on what services the agencies offer and to learn about trips. But in short order you will have to give up the computer for telephone consultations with live human beings—for which we should, perhaps, be grateful.

> "We don't have it on our site yet, but there are trips being booked to outer space."

Dad, who had to pack his duds in steamer trunks and make his arrangements, such as they were, by mail, might have appreciated the convenience of dot-com travel, but places he once risked his life to reach now have luxury hotels. He was friends with Roald Amundsen, the Norwegian explorer who became the first man to reach the South Pole in 1911. Ninety years later iExplore is selling excursion tickets to the place. □

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Andy Warhol

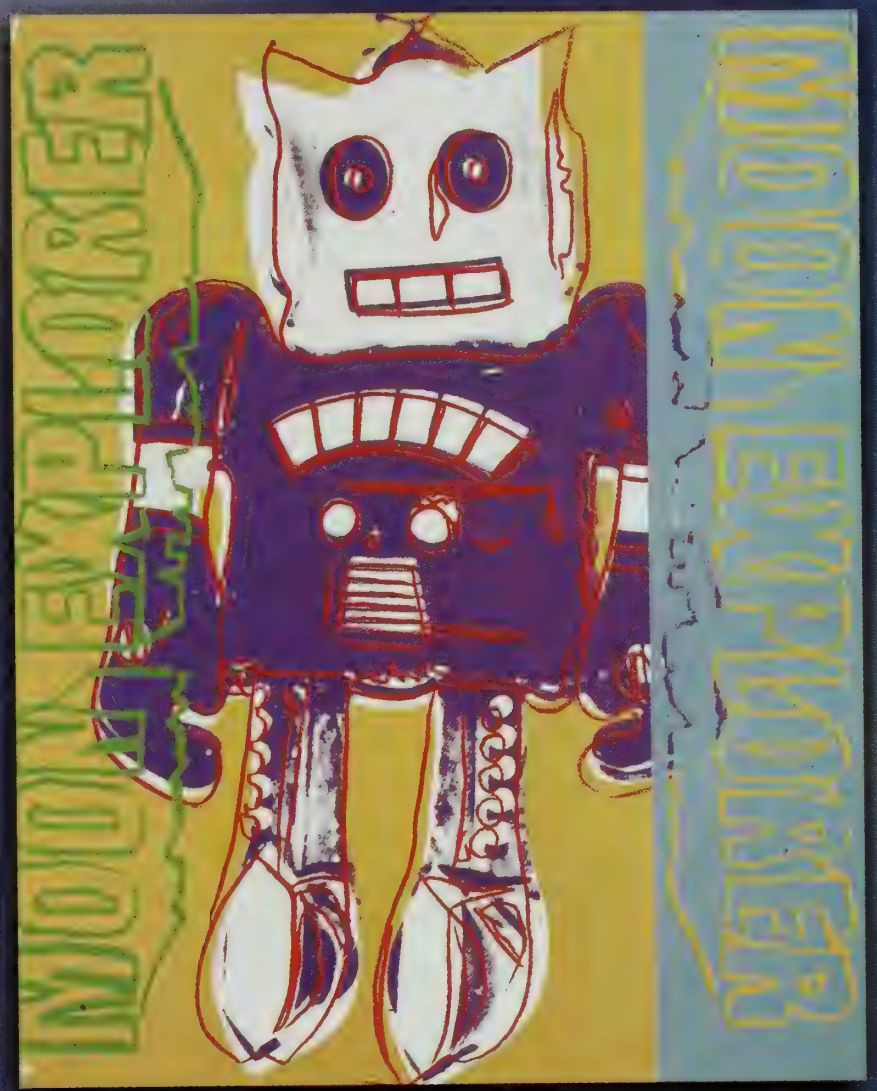
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Thomas Whipp of Rochdale, England. Flame mahogany with cross banded inlay, painted dial & moon dial. c.1840 95" h

BELOW: Waltham, Massachusetts, USA. 1/4 chime 9-tube. c.1905 100" h
RIGHT: Elliott of London, 1/4 chime 9-tube. c.1895 111" h

Brunet à Lezay of France, Morbier movement in carved walnut case. c.1790 99" h

JW Kulenbomer, day, date, month, & lunar dial in burl walnut case. c.1730 97" h



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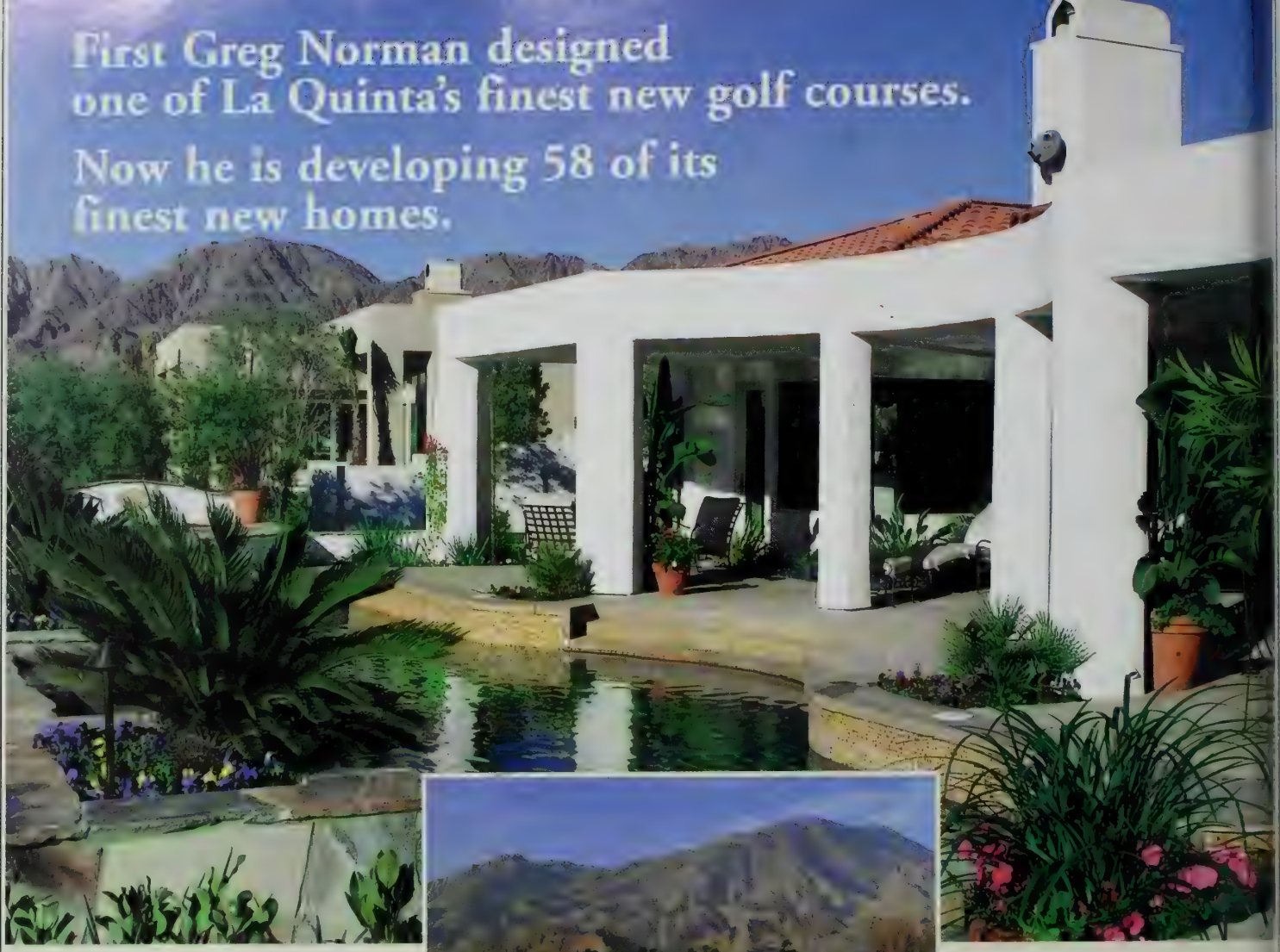
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REMARKABLE PROPERTIES IN BIG SUR, NORMANDY, MANHATTAN, CONNECTICUT...

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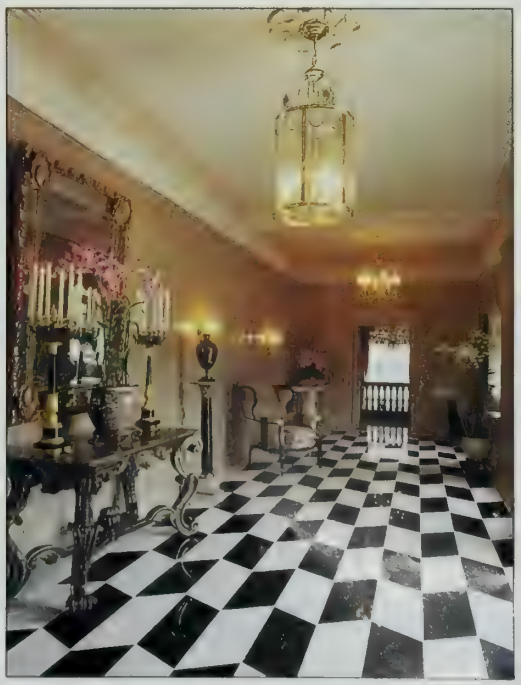


PHOTOGRAPHY COURTESY CLEBER DEALENCAR INTL. NYC INC

● **David Adler**

In 1931 architect David Adler completed a Tudor-style residence in northern California for Celia Tobin Clark. Wrought iron gates open to reveal the 35,000-square-foot house, which is situated on six acres and enjoys views of San Francisco Bay. The house, considered one of Adler's finest, has a half-timbered-and-brick façade beneath a gabled roof. Adler's English details are found throughout the nine-bedroom structure. The entrance hall (below left) is highlighted by a black-and-white-marble floor and 17th-century paneling. In the library (below), the chimney breast features intricate Grinling Gibbons–style carvings. A music room has ornamental ceiling medallions, an antique *parquet de Versailles* floor and French doors leading to the terrace. The grounds contain expansive lawns, a pool and a guesthouse. Price on request.

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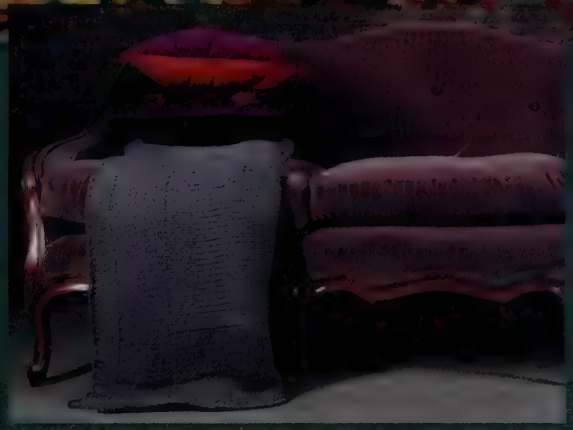


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CONNECTICUT

● Ike Kligerman Barkley

In 1997 Ike Kligerman Barkley Architects built a four-bedroom house in the countryside of Fairfield County, Connecticut (*AD*, Aug. 1999). Influenced by the farmhouses of the region, the architects used breezeways to connect the separate structures, while the fieldstone chimneys and pergola walls recall the vernacular of rural New England. The pergola leads to the main entrance; beyond are the living/dining room and an adjoining semicircular stone library. The master suite is in an upstairs loft, secluded from the rest of the house, and features a large gabled window. $2.2 million.

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PETER AARON/ESTO



PHOTOGRAPH COURTESY SOTHEBY'S INTERNATIONAL REALTY

VENETO

Castello di Serravalle, in Vittorio Veneto, Italy, was built in the 13th century by the princes da Camino. The medieval fortress was the seat of the mayor of the [illegible] Venice until the end of the 18th century. The structure has since been carefully [illegible] and were decorated by [illegible] Ralph Jones. Enclosed by ancient walls and surrounded by parkland, the residence is composed of three independent complexes: the Entrance Tower [illegible] the Central Tower and the Garden Tower. The four-[illegible] Tower [illegible] a [illegible] room with a fireplace, [illegible] room with a ceramic stove (above), two bedrooms, a roof terrace on two levels and two wine cellars. A living room anchors the Central Tower; it has French windows that provide panoramic vistas of the Dolomite Alps. The Garden Tower features two bedrooms and a dining room that opens onto a courtyard. 7.5 billion lira ($3.5 million).



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NEW YORK





PHOTOGRAPHY JOHN DESSAREN/COURTESY SOTHEBY'S INTERNATIONAL REALTY

Norman Jaffe

In 1974 architect Norman Jaffe designed a contemporary seven-bedroom house on four acres in Old Westbury, New York. Jaffe configured the granite and long-plank cedar structure as three wings radiating from an open slate-and-glass atrium (left). The public rooms are in one wing, the bedrooms in another, and the master suite is in a third. Pine and beech trees grow on the property amid formal gardens. $4.95 million.

For information, call our Hot Line, 212/286-6803, x0314.

BIG SUR

It's American country West meets California Craftsman," architect Joseph Stevens said of the house he designed for actors Michael Tucker and Jill Eikenberry. The two-story cedar-log structure sits on about five acres on Pfeiffer Ridge in Big Sur, California (*AD*, June 1994). Ponderosa pine ceilings and heart longleaf pine floors are used throughout the interiors, while the poles and siding are of indigenous red cedar. Adobe fireplaces warm the dining room and the master bedroom, which has French doors leading outside. The living room features a Carmel stone fireplace. Porches offer views of the mountains and of the Pacific. There is a guesthouse on the property, which is adjacent to 140 acres of conservancy land. $4.95 million.

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JOHN VAUGHAN

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PHILIP HAWKES/COURTESY PHILIP HAWKES

NORMANDY

Built in the early 17th century in northern France, the Château de Saint Sauveur is surrounded by moats and terraces. The château has recently been restored to highlight the house's historic character. A first-floor salon features a beam ceiling with trompe l'oeil detailing and original paneling. The seven-bedroom residence sits on approximately 17 acres and includes a chapel, a guesthouse and a barn. 9 million French francs ($1.3 million).

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MANHATTAN

A Beaux Arts town house near Fifth Avenue and Central Park was built in 1898 for hatmaker Stephen Stetson. Alexander Welch, inspired by the 17th-century place des Vosges in Paris, designed the 12,000-square-foot residence, which retains much of his detailing. The living and dining rooms have floor-to-ceiling windows and two of the 11 fireplaces in the building. Marc Chagall, who painted in the light-filled studio on the top floor, was once a resident. The five-bedroom town house includes a guest apartment and rooftop views of Manhattan. $20 million.

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COURTESY R 20TH CENTURY

At R 20th Century, a pair of plywood Nana chairs, above, by Ilmari Tapiovaara, left

MODERN MASTER IN NEW YORK



COURTESY ILMARI TAPIOVAARA ESTATE

Finnish designer **Ilmari Tapiovaara** developed his aesthetic under the modern masters with whom he worked. Alvar Aalto, Le Corbusier and Mies van der Rohe all contributed to Tapiovaara's philosophy that a piece of furniture, in both its use and its structural conception, should be understood at first sight. It's not surprising, then, that the New York gallery **R 20th Century**, a popular destination for **Alan Tanksley** and **Naomi Leff**, should want to add Tapiovaara pieces to its series of exhibits of midcentury design. From March 15 to June 15 the company is offering a selection of Tapiovaara furniture, including the famed Domus chair, as well as the Lukki and Nana chairs.

"The chair is one of the highest art forms in the world," says co-owner Zesty Meyers. Meyers and his partners, Evan Snyderman and Bjorn Stern, first opened the gallery in Brooklyn in 1997. They relocated to Tribeca last spring and continue to show pieces by Arne Jacobsen, Gio Ponti, Florence Knoll and Charles and Ray Eames. The gallery also carries work by a handful of lesser-known designers, such as Cees Braakman, Grete Jalk and Kho Laing Le.

"We stumble across things in books and do research," Meyers says. "We always look for information on interesting designers, however obscure." R 20th Century, 82 Franklin St., New York, NY 10013; 212/343-7979.

ANTIQUE TILE TREASURY IN LOS ANGELES

They recognize the importance of trying to salvage older materials and using them in a contemporary setting," Miami Beach–based architect **Jim Weinberg** says of Los Angeles's **Compas**. "You'll find rare marbles from centuries-old buildings that have a certain quality to them. It's not what you see at most tile places."

Weinberg recently purchased an 18th-century olive branch tile that, he says, added a "special touch." "Compas has a European flavor and a good sense of time," he notes. The shop's European flavor is undoubtedly due to its owners, Nicola Gowans and Dimitri Agraphiotis, who came to the United States by way of France. They specialize in antique tiles, including a Rodez limestone tile (below), terra-cotta and antique fireplaces, pavers and marble sinks. Compas, 767 N. La Cienega Blvd., Los Angeles, CA 90069; 310/854-3023.



COURTESY COMPAS

continued on page 146

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IN THE SHOWROOMS

By Jeffrey Simpson

● Schumacher

Washington Lampas is a new silk woven design from Schumacher (212/415-3900) that Kaki Hockersmith adapted from a 1901 Schumacher damask to celebrate the 200th anniversary of the White House. Hockersmith, designer to the Clintons, revived the Louis XVI–style pattern with red, blue and yellow flowers in a gold basket surrounded by garlands of ribbons for the State Dining Room. Another new pattern is *Fiorentino Seta Damask*. Inspired by a papal robe, the silk fabric has swirling vines, daisies and carnations. It comes in lapis, which has a blue background with red, gold and white flowers; mink, which has a brown background and lavender, white and pink flowers; and garnet, with a red background and pink, white and gold flowers.



COURTESY SCHUMACHER

Right, *Fiorentino Seta Damask*, a silk fabric from Schumacher

● Home Couture

The Home Couture collection, from fabric designer Marcie Bronkar, is a favorite among such decorators as Clodagh and Thierry Despont and has been used in interiors belonging to Barbra Streisand and Michael Eisner. Her line is available at the Ellen Ford showroom in New York (212/759-4420) and at Thomas Lavin in Los Angeles (310/278-2456). Monochromatic yet luxurious fabrics include *Regal Mohair* and *Mapleton* (below), which is available in fig, cognac and crocus.



COURTESY HOME COUTURE

● Duralee

Fabric designer P. C. Turczyn, known for her detailed, richly textured renditions of animal skins, ikats, Middle Eastern carpets and Turkish tiles, has created the Haiku Collection with Japanese poet and painter Nobuko Sekita for Duralee (212/752-4040). Turczyn based the line on a Buddhist scroll known as the *Lotus Sutra*, from Japan's Heian period. There are four designs printed on cotton. *Lotusland* has squares filled with flowers and other images from the scroll that illustrate Japanese life during the 12th century. The pattern is overlaid with ginkgo leaves and haiku by Sekita done in her own calligraphy. *Nobuko* (left) has a lush design of peonies and cherry blossoms on a tea paper–like background. *Haiku* is a dense pattern of woven bamboo, originally rendered in watercolor, while *Gingko* (left) uses the same pattern with ginkgo leaves scattered at random across it.



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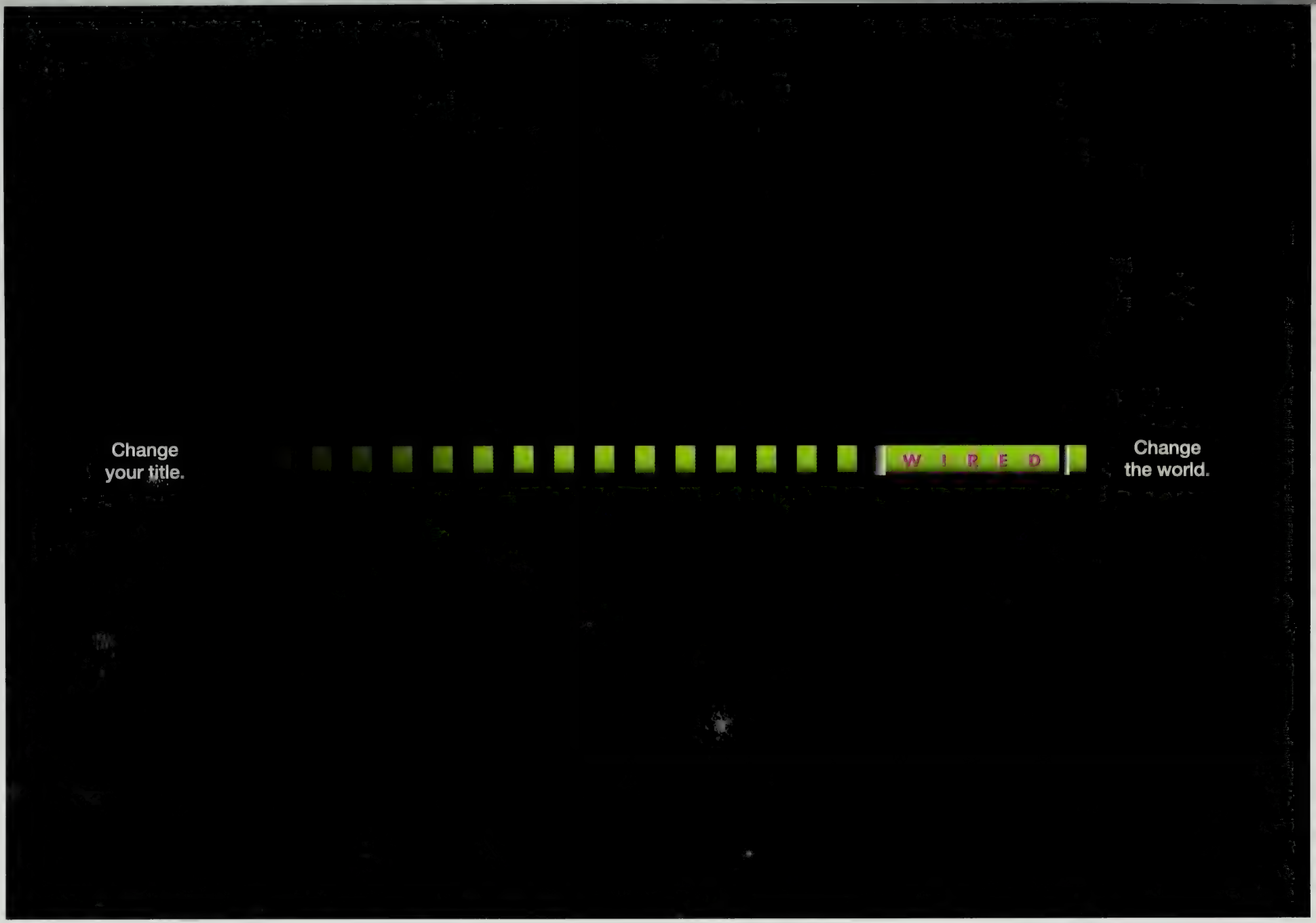
● Budji Collections

Now available at the recently opened Christopher Norman showroom in Los Angeles (310/854-3838) and the Design West showroom in Dania Beach, Florida, are the Budji Collections, which offer Philippine-inspired furniture by head designer Antonio "Budji" Layug. The Herminia dining chair, made of Philippine mahogany, has Regency lines with a gridded oval back. The leather-detailed Julio armchair, with wood slats for the side panels and back, comes with a matching ottoman and is also made of Philippine mahogany. The Salvadore side table features a hand-forged pewter-finished metal base and a coconut-inlaid top. □



COURTESY BUDJI COLLECTIONS

The Budji Collections' Julio armchair and ottoman in mahogany


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MANHATTAN REINVENTION

COLOR AND TEXTURE ANIMATE AN ART-FILLED PIED-A-TERRE

The brief for the Park Avenue apartment could not have been simpler. As James Huniford, who designed the pied-à-terre with his partner, Stephen Sills, remembers, the direction from the clients was clear: "The only objective was to make a beautiful setting for their collection of modern art."

But as so many noted designers have discovered in commissions for galleries or museums, art can be a most demanding occupant. Complicating the project was the caliber of the art in question—the collection includes Picasso's *Dora Maar*—and one caveat from the clients, who are prominent New York philanthropists. "They wanted it to be a home, not a gallery," Huniford says.

Out were those universal SoHo shibboleths that designers often retreat to when faced with a space to be dominated by art—stark atmosphere, white walls, intrusive lighting. In their place Sills and Huniford had to attempt a much more difficult feat: finding the common ground between disparate artworks. They turned to color and texture to bridge the gap between the Calders and Warhols and Mardens and Klines. Even in the entrance hall, the area devoted most exclusively to art, the vitality of a bull's head by Joan Miró and the brooding symmetry of a verdigris pre-Columbian mask are resolved against the wire-brushed, lavender-stained oak-veneer walls. A chrome-and-translucent-marble light fixture by Jacques-Emile Ruhlmann, an iron-and-marble table by Gilbert Poillerat and the gridded stone floor temper the warmth of the walls and establish the space's deliberate severity.

Such foursquare formality ends at the door leading to the living area, however. "We didn't want it to have that *cold* feeling," Huniford says, evoking in his emphasis an enfilade of a thousand gallery-white rooms. "We felt it was more interesting to cre-



For Manhattan clients, Sills Huniford Associates had to design rooms that could display art without seeming too gallery-like. RIGHT: In the living room, Picasso's *Femme Assise*, 1943, is above the fireplace. A Calder sculpture is between leather chairs by Jacques-Emile Ruhlmann.



OUT WERE THOSE SOHO SHIBBOLETHS THAT DESIGNERS OFTEN RETREAT TO WHEN FACED WITH A SPACE TO BE DOMINATED BY ART.



ABOVE: "We wanted an entrance hall that was spacious and luxurious but also inviting," says James Huniford. He and partner Stephen Sills added warmth with oak walls and walnut doors. An untitled 1955 oil by Franz Kline is at right. A Miró sculpture is on the table, by Gilbert Poillerat.

ate a kind of textured palette." That palette ultimately came to include walnut floors, hand-finished walls, custom-made carpets, hardware and lighting, iridescent window shades, a profusion of Art Déco furnishings, the clients' art, an eye for coincidence and contrast—and that curator's taboo, rich color.

The living room, entered through a pair of paneled walnut doors, employs all of these things. Visitors are met by a Botero bull on a gold-leafed table, set off by an Eileen Gray screen. A few more steps lead to an intimate seating area with chairs and tables by Ruhlmann and a scattering of Calder stabiles, complementing a larger wall-mounted Calder construction in piano wire and wood. The whole is wrapped by gray hand-rubbed Venetian plaster walls that flare to blue in the sun. These colors were first suggested by the wife, who directed Sills and Huniford toward hues at the intersection of gray, violet and taupe. The bowls of flowers that she has added throughout the apartment echo those tones, which are picked up again in the tulip pattern of the living room carpet and in its muted lavender draperies. At the room's center is a fireplace, tended with Alberto Giacometti hearth tools and framed by a Picasso and a set of Just Andersen's bronze bowls. There, another cheeky texture is added: a touch of classicism found in the marble fire surround and in the merest hint of a geometric motif that runs at cornice height around the room.

That device suggests one aspect of the designers' mission: to make the rooms seem even larger than they already were. Sills and Huniford used shading and color to create the illusion of space wherever it was needed. The building was once a hotel, and the clients' apartment was constructed from twelve rooms, which gave the designers an opportunity to define spaces from scratch. "It was as much an architectural challenge as

OPPOSITE: "We hung the draperies from the library ceiling to make the windows seem taller," says Sills. A pre-Columbian mask stands sentry outside; the mica low table was designed by Jean-Michel Frank. *By Two's*, 1949, by Barnett Newman hangs near two Picasso vases.







OPPOSITE: "The dining room had too many angles," says Huniford. "There was no flow." He and Sills expanded the opening into the adjoining study to add space. Atop the games table, at rear, is an Alberto Giacometti vase. The dining chairs are by Ruhlmann.

"WE DIDN'T WANT IT TO HAVE THAT *COLD* FEELING. WE FELT IT WAS MORE INTERESTING TO CREATE A TEXTURED PALETTE."

"The challenge in creating interiors that will house such a rich art collection is that the design has to be every bit as strong as the art," says Huniford. ABOVE: An Arshile Gorky drawing hangs above a Just Andersen lamp in the study. The low table was designed by Samuel Marx.

an interior decorating challenge," Huniford says. While they were free to design gracious square footage, they wanted to add to the sense of verticality as well. "We just tried to *lift* everything," says Sills, with a palms-up gesture.

The geometric motif marks a change in color and texture about a foot below the living room ceiling and, by suggesting that the wall is a kind of folded screen, gives the impression of added height. In the small study immediately beyond, that effect is repeated: Oak panels stop short on the wall so the white ceiling can float above. In this room, on the bright east side of the apartment, the colors drift more to white, but the guiding palette can still be discerned in the shagreen of an André Groult chair.

In the dining room, adjoining, the blanching of the space continues, and one of the extremes of the designers' palette is introduced: The room is sheathed in a meticulous wrap of ivory paper—what Huniford refers to as "a parchment envelope." The door to the kitchen and a bank of china closets are concealed behind the panels, which are detailed so that the rhythm of the one-by-two-foot sheets is never broken. All of this rigor and restraint highlights the room's long custom-made table, horsehair-upholstered Ruhlmann chairs and violet-toned 1935 Murano glass chandelier. A nude by Jacques Lipchitz reclines on the window ledge overlooking Park Avenue, eleven stories below.

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Sills and Huniford reduced the number of windows in the master bedroom, whose proportions were "awkward," according to Sills. "W. restored balance and established a new focal point." At right, next to one of two Eileen Gray cork screens, is a 1971 painting by Joan Mitchell.



AT HOME IN EAST HAMPTON

INTERIOR DETAILS AND WARM TONES LEND INTIMACY TO A GRAND ESTATE





Designer Marjorie Sheehan and interior architect Brian O'Keefe focused on making a large house in East Hampton, New York, seem livable despite its size. The entrance hall, with its 24-foot-high ceiling, is lit with clerestory windows. Amy Perlin bench; Stark Usluk carpet.


CEZANNE

Architecture by Francis Fleetwood, AIA
Interior Architecture by Brian O'Keefe, AIA
Interior Design by Marjorie Shushan
Text by Steven M. L. Aronson/Photography by Scott Frances







Daunting is the only word to describe this project," says Manhattan-based designer Marjorie Shushan. "Just to get from one end of that twenty-five-thousand-square-foot house to the other without resorting to roller skates was an ongoing struggle—never mind furnishing it! The first thing I remember thinking was, 'This place is going to take tons of soap dishes'—because there were fourteen baths—'and crates of down pillows'—because when it was all done, I wanted it to bowl you over with its coziness more than its size."

For architect Francis Fleetwood, the challenge had been to proportion the structure "sensitively," as he puts it, so that it would look like a home and not a hotel. As the

TOP: Gambrel roofs divide the house, designed by architect Francis Fleetwood, into distinct but united segments. LEFT: A double arch leads into the living room, in which O'Keefe installed architectural detailing that includes a diagonally beamed ceiling and dentil molding. Says Shushan, "Brian and I never lost sight of the clients' directive that the house should look as if it had been there for at least a hundred years." ABOVE: The decorator and the wife jointly decided on the scale and shape of the ten-foot-long walnut dining table.


PALACES OF SICILY





property consisted of more than forty wooded acres of East Hampton, he had had a draftsman's ransom of sites to choose from. In the end he and his clients settled on one overlooking Georgica Pond and the great tract of Atlantic beyond it. To take full advantage of the views, Fleetwood raised the site five feet, then put up an asymmetrical gambrel-roofed Shingle Style building composed of two large massing elements: the body proper of the house, consisting of the entertaining and family rooms, and a capacious guest wing connected to it by a gallery angled out toward the pond. The bracketed edifice was embellished with porches, towers, balconies and a late-nineteenth-century-style porte cochere. "In addition to shingles, I used stone to create the illusion that the building was married to the ground," Fleetwood says, adding that he chose slate for the roof in order to point up the confluence of house and sky.

The husband, the chief executive officer of a commodities trading company specializing in the mining industry, had demanded "a world-class house," the ar-

LEFT: "In the winter family room, I wanted to create an atmosphere of a comfortable and relaxed retreat," says Shushan (above). She achieved a traditional look with pine-paneled walls and a 19th-century Tuscan cabinet, from Amy Perlin. Vaughan floor lamps. Clarence House tapestry.







ABOVE: A guest bedroom is in an octagonal turret at one end of the house, providing maximum views of the grounds and sea. The rope-covered chandelier was designed by Christian Astuguevielle. Donghia fabric on screen, sofa and chair. Stark carpet.

chitect stresses—"in fact, the finest wood house ever constructed. It's certainly the finest wood house *I've* ever built. It's a question of the amount of steel you use in relation to wood," Fleetwood goes on to explain. "We used so much that the house feels as if it was built out of masonry. All that steel is what allowed for the massive room spans. Then it was a matter of the kind of wood we selected to fill the huge steel cage of the house—oversize, extra-strong lumber that had to be specially milled in Washington State. The husband, whose attention to detail was unique in my experience, insisted on personally inspecting each piece. Twenty years from now, he said, he wanted to be able to place a marble on the floor and not have it roll to one side of the room."

Plantings—mostly pine trees and arborvitae—help veil the vastness of the house. The husband had a hand in the landscaping as well, especially in the planning of the half-mile-long driveway. "We walked the last eight hundred feet I can't tell you how many times, moving the drive five

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LEFT: Shushan chose a muted palette for the master bedroom, relying for interest on quilting, checks and textured stripes rather than on varied color. The wood trunk at the foot of the bed is English, circa 1870. The canopy lining fabric is from Pierre Frey.

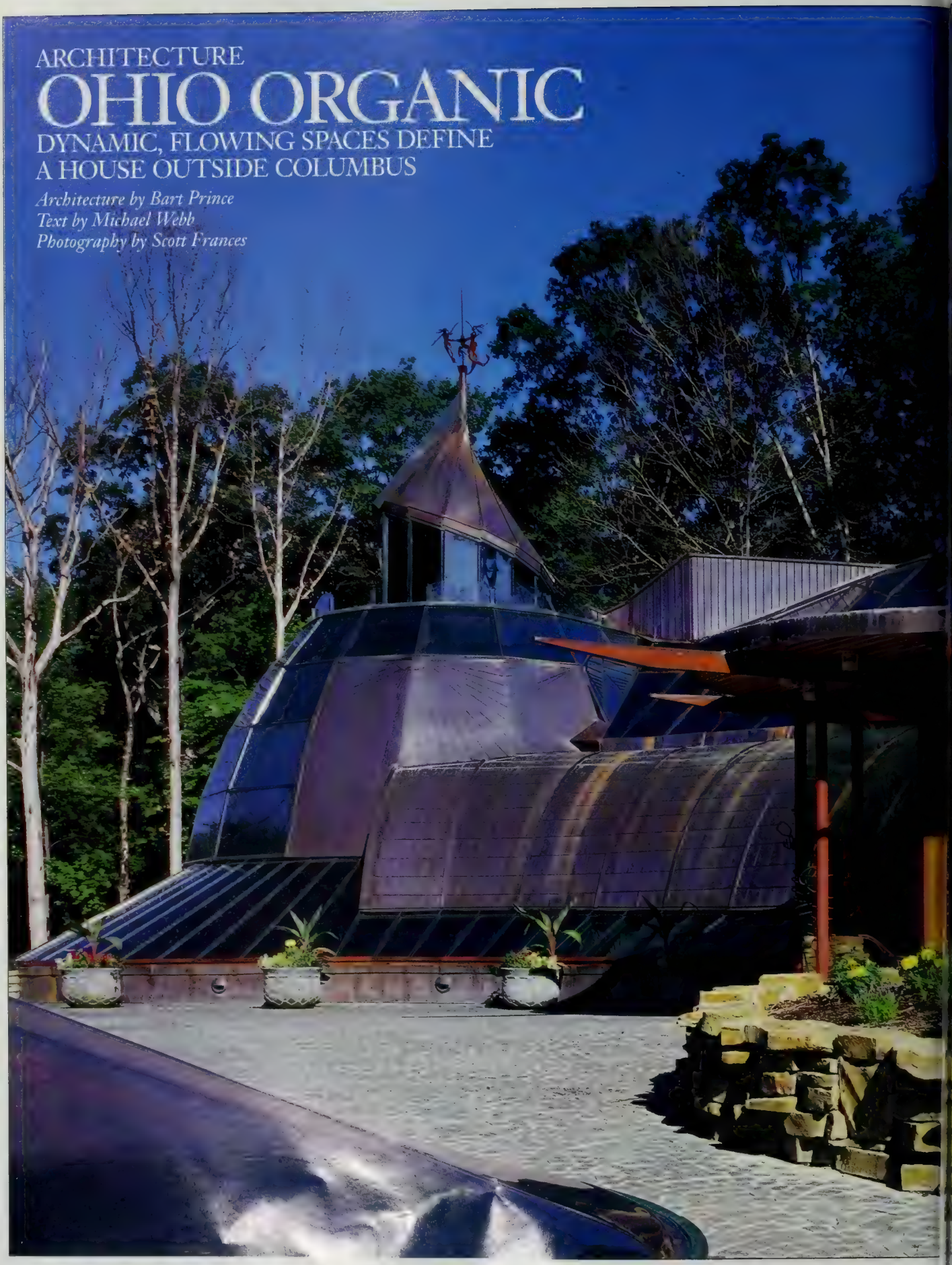
ABOVE: A colonnade runs the length of the house's rear façade, which overlooks Georgica Pond. Fleetwood built a gazebo, one of two on the property, to echo the shape of the house's roofs. The terrace is made of European sandstone, from Cavendish Grey.

ARCHITECTURE

OHIO ORGANIC

DYNAMIC, FLOWING SPACES DEFINE A HOUSE OUTSIDE COLUMBUS

Architecture by Bart Prince
Text by Michael Webb
Photography by Scott Frances



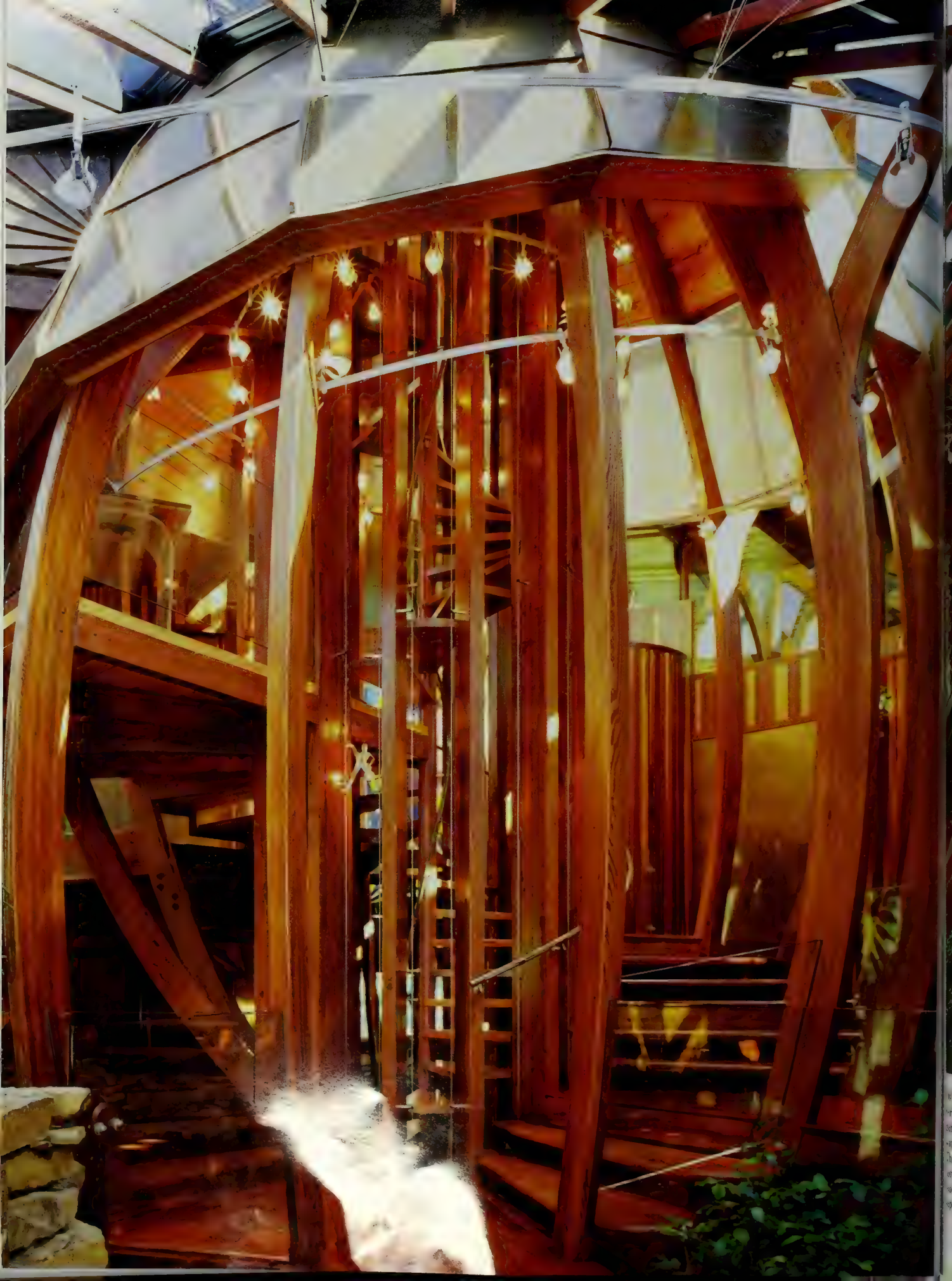


Bart Prince has described his houses as butterflies alighting in the landscape—as much a part of nature as trees and rocks, but soaring free of conventional restraints and familiar forms. In his hands wood, glass and stone are no longer inanimate building materials but take on a life of their own. In the residence Prince designed for Steve Skilken, a Columbus, Ohio–based real estate developer, faceted glass domes that evoke a conservatory emerge from curved copper roofs and rough masonry walls, and a broad red umbrella shelters the motor court. If the house were not hidden from the highway, it would cause traffic pileups.

Skilken describes himself as an unpretentious farm boy, and, though he pilots his own helicopter between job sites, he opted to live in a modest, 1,000-square-foot cabin in the woods until he was ready to commission a house. For about nine years he clipped magazine articles, saving pictures of houses he liked, but he remained noncommittal. Then he saw a feature on the residence Prince designed for Joe and Etsuko Price in southern California (see *Architectural Digest*, December 1990) and immediately flew out to meet the architect and see the Price house. "I thought it was spectacular, and though Bart showed me some other work, I had already decided he was the right choice," Skilken recalls.

Initially, the client requested a close copy of the Price house, but Prince had no interest in repeating himself.

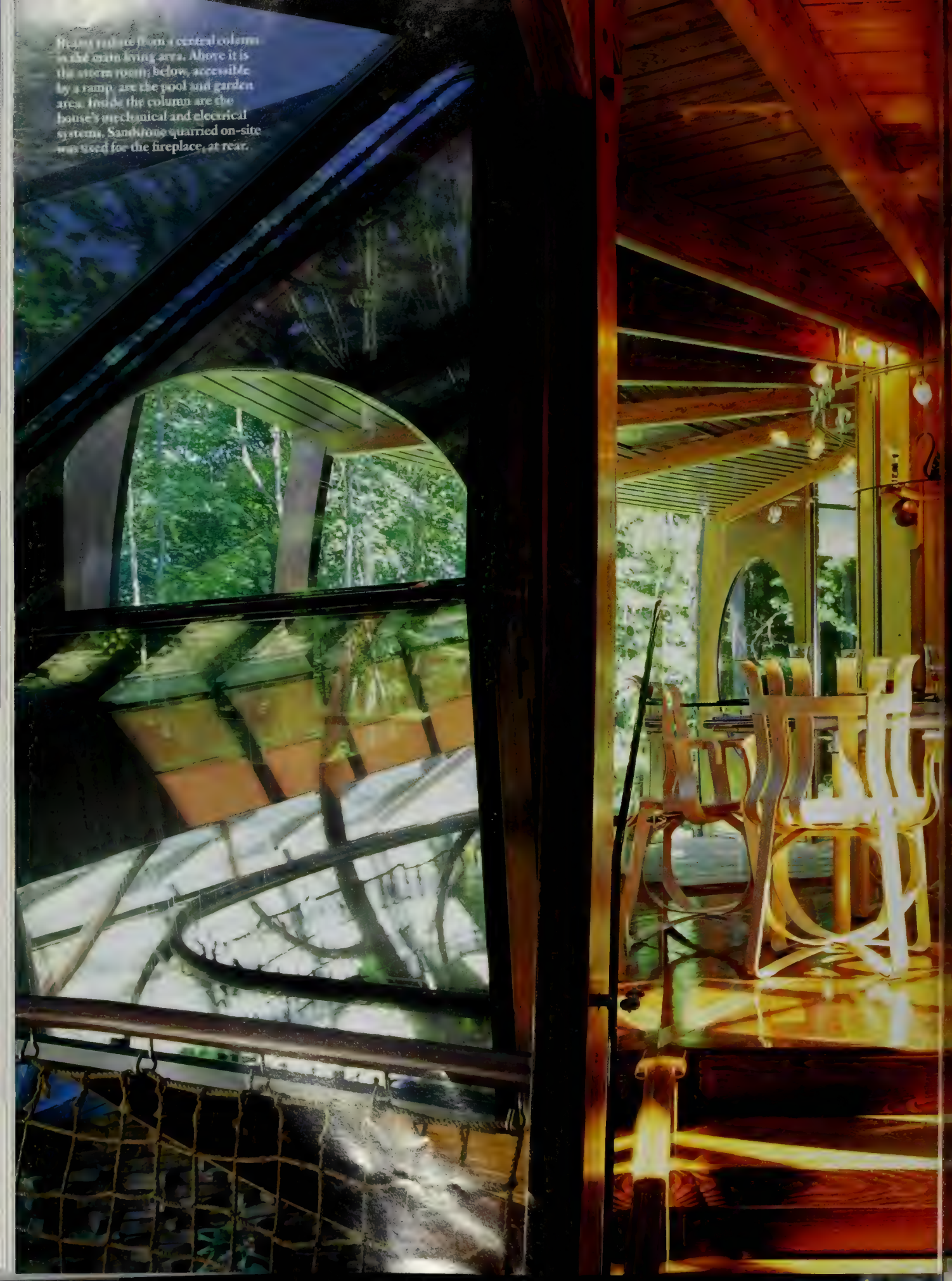
Albuquerque, New Mexico, architect Bart Prince wanted "a sense of excitement" in the house that he designed for Steve Skilken in Columbus, Ohio. The curvilinear glass-and-copper-clad residence "had to be beautiful from the air, since Steve comes in by helicopter."





OPPOSITE: Prince, who avoided interior walls for the public spaces, defined the central, spiral staircase with bowed laminated-pine beams. Throughout, explains the architect, "beams carry the structural loads but also designate spatial separations between areas."

"We wanted everything to be transparent, not translucent," Prince says. "There are almost no blinds, draperies or brise-soleils." ABOVE: Windowpanes, which cover three-quarters of the exterior, enclose the storm room. Glass guardrails "join the spaces visually."

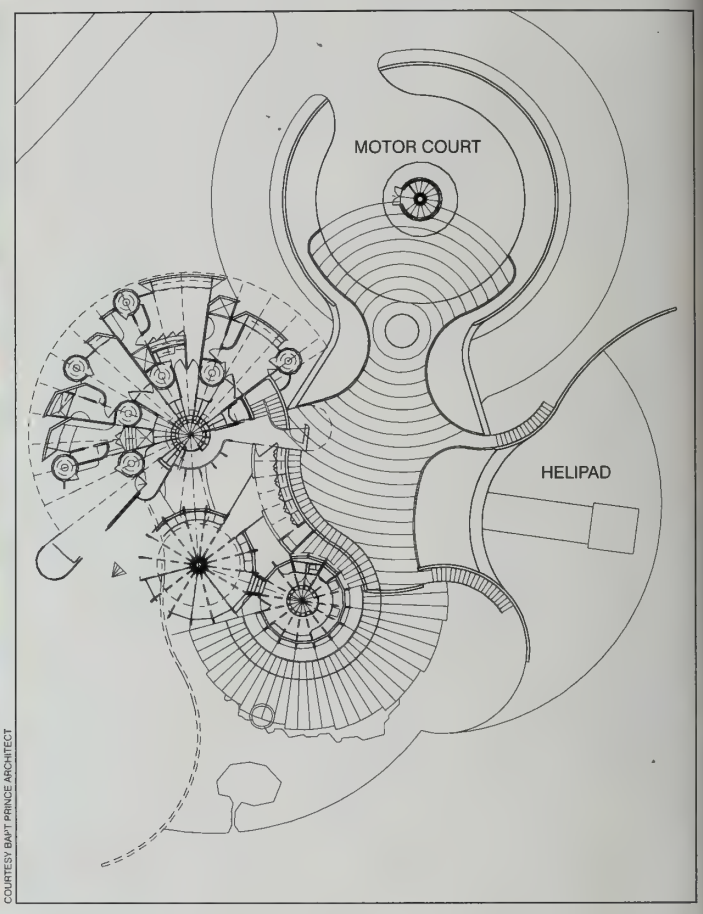


Beams radiate from a central column in the main living area. Above it is the steam room; below, accessible by a ramp, are the pool and garden area. Inside the column are the house's mechanical and electrical systems. Sandstone quarried on-site was used for the fireplace, at rear.



OPPOSITE: A 75-foot-long pool winds its way along the lower level of the house. "The owner wanted a lap pool running through a tropical garden, with palm trees and bananas and views of the sky," the architect says. "The living spaces are arranged around that."





COURTESY BART PRINCE ARCHITECT

ABOVE: The master bedroom, which has a private balcony, is set at the top of a spiral staircase that links the four rooms in the bedroom wing. ABOVE RIGHT: The plan shows the motor court, the helipad and the three circular living spaces of the multilevel residence.

Besides, the program and the site were radically different from those of the earlier residence, which occupies an oceanfront lot and comprises a succession of inward-looking spaces containing light-sensitive Japanese art.

Skilken instead wanted an open interior, an indoor lap pool flanked by exotic plantings and an aerie amid the treetops from which he could gaze up at the sky. He also asked that the roofs be treated as a fifth elevation that would look appealing as he flew in, and he requested a clearing in the forest that would allow a helicopter to hover before landing.

The architect paced the site and returned to his Albuquerque, New Mexico, base, telling his client: "If I put pencil to paper right away, it blocks all my creativity. So I sit around for three months and think about it, and all of a sudden the design comes to me."

Three months later Prince told Skilken the plans were ready. "I looked at them, and even though it's my business, I couldn't decipher them," Skilken admits. "Then he showed me renderings and, finally, a huge model. I began to understand what it would look like, I realized I didn't like it at all." He sent a letter to Prince, who agreed to produce a new design.

Three months elapsed before Prince gave Skilken a roll of plans, and this time the response was enthusiastic. "Bart listens to you, changes things quite readily and doesn't let his ego get in the way," says the client. Local inspectors had never seen anything like the plans, but they issued approvals based on an independent engineer's assessment that the structure would stand firm.

To prepare the site, Prince dammed a creek in a ravine, turning it into an ornamental pond, and located the house at the top of the slope, with a helipad at its base. To the east, another depression was excavated to provide limestone for building, and this, too, was flooded to serve as a recreational lake.

On the plan, the house appears as a cluster of circles, the largest of which has been cut in half, flanked by a circular entrance court and a curved ramp leading down to a drive-through garage and a shelter for the helicopter, which is drawn inside on rails from its round landing pad. All of these curves, and those of the laminated beams that support the vaults, are precisely calculated to achieve a harmonious symmetry. The hundreds of panes of glass, covering three-quarters of the exterior surface, present-

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"BART PRINCE LISTENS TO YOU, CHANGES THINGS QUITE READILY AND DOESN'T LET HIS EGO GET IN THE WAY."

Prince sculpted the site "to form hidden lower levels" and shored it up with stone walls. Bananas, papayas, guavas and other tropical fruits and flowers grow in the garden, which is enclosed in a domed conservatory near the man-made pond and waterfall.



ENGLISH ACCENTS IN NORTHERN CALIFORNIA

DRAWING ON THE LEGACY OF SIR EDWIN LUTYENS FOR A RESIDENCE NEAR SAN FRANCISCO



Interior Design by The Wiseman Group/Text by Mitchell Owens/Photography by Tim Street-Porter



When her two daughters were small and the family was living in Paris, Sally Robinson and her investment banker husband, John, would drive through the countryside, gazing at old châteaus and manors. As each one came into sight, the couple would make up stories to keep the tots in the backseat entertained, fairy tales populated by beautiful princesses and gallant knights. The tales, however, ended up entrancing the mother as much as the girls.

"They really inspired me to live in a house with history and authenticity," says Sally Robinson. So when the family eventually returned to the San Francisco area and decided to build a house in the town of Atherton, they asked the late Gerald Taylor, an architect, to transform the dream into reality. At their first meeting, after Sally Robinson described the magical house in her head—a rambling structure with "funky old stairs, cupboards and odd spaces, with creaks and groans"—Taylor turned to her and said, "What you're describing is a Lutyens house."

To the clients, the name Sir Edwin Lutyens, the great Edwardian country house architect, was unfamiliar. "I hadn't been introduced to his work at

To design their Atherton, California, house, Sally and John Robinson turned to Paul Vincent Wiseman. OPPOSITE: The carpet, from Soraya, echoes the living room's ceiling. Brunschwig & Fils ottoman and red pillow fabrics. Old World Weavers armchair velvet.

ABOVE: "The tablecloth in the entrance hall sets the color tone," says Wiseman, who worked on the project with associate Joseph Matzo. "Pale shades, particularly green, are used throughout the house." A Ming vase was made into a lamp. The Fo dogs are 19th century.





POSITE: "The living room's print
ps to bring the garden indoors,"
es Wiseman. "Sally is a passion-
gardener and loves her roses."
9th-century English armchair is
ore a tall walnut fall-front secre-
y. Clarence House fabric.

THIS PAGE: "Beige plaster walls, a celadon carpet and peach and red silk accents make the dining room tranquil," says the designer. "And the clean lines of the Hepplewhite chairs prevent it from being fussy." Old World Weavers drapery fabric.

THE FURNISHINGS ARE A MULTICULTURAL HODGEPODGE: ENGLISH, MODERN, ANCIEN REGIME.



RIGHT: An antique mantelpiece highlights the family room. "To keep the space from being too formal, we fringed the draperies with hemp," says Wiseman (left, with Matzo, right). A rug from Foster Gwin, foreground, rests on a Stark carpet. Chair velvet, Brunschwig & Fils. Scalamandré sofa cord. Beige pillow fabric, Zimmer + Rohde.

all," Sally Robinson explains. "But then when I went to Surrey to stay with a friend, I saw several places Lutyens designed and fell in love with his aesthetic." And that is what Taylor delivered, on and off his drawing board: a two-story stucco English-style manor house, modest but substantial, with chimneys sprouting from a roof paved in a patchwork of multicolored slate. Even its setting fell in line with the clients' fantasy, a verdant lot carved out of a former private estate that had been planted in the 1920s with groves of trident maples.

As the exterior took shape, the couple enlisted a designer whose clean, personable traditionalism they had long admired, Paul Vincent Wiseman, of The Wiseman Group Interior Design. "I couldn't put it all together myself," says Sally Robinson, who is happy to give credit where it is due. "I knew what I wanted. It was in my head. But Paul's the genius. He's so detail oriented and, more important, so patient. It was wonderful to work with someone who understands that charming doesn't have to be cutesy."

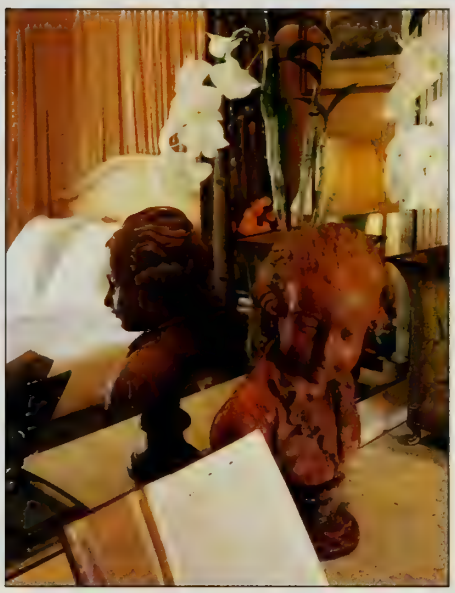
"I love that part of my business—the mentoring," says Wiseman, who was assisted on the project by associate Joseph Matzo. "Sally and John were totally willing to learn. They didn't have a sense of antiques but knew that the reproductions they had always lived with weren't right. They wanted the house to feel substantial and honest but didn't know how to accomplish that." And, he adds with a laugh, "they never backed away from that philosophy, even though there were some challenges along the way." One day, he remembers, "I pulled out some custom trimmings, and John gulped and said, 'Well, there go my daughters' college tuitions.'"

Though Gerald Taylor had planned the house with Lutyens's hallmark mixture of strength and whimsy—cunning window seats and peaked gables with upswept ends—Wiseman was well aware that the architecture needed refining if the décor was going to succeed. "Gerry was a great talent, but he was dealing with modern building codes that are so destructive to traditional aesthetics." So, working in tandem with Taylor's plans, Wiseman and Matzo made historically evocative improvements. They beefed up the moldings, heightened the baseboards, installed flucker doors and put more space between the balusters of the main staircase. And to give the house an underpinning of greater age, the walls were dressed in integrally colored plaster rather than paint, and the maple floors were evenly stained "to give


WILLIAM MORRIS
REGENCY DESIGN
THE GRAND CANAL
TIEPOLO
FRENCH



A mixture of French, English and Italian antiques and 19th-century photographs contributes a "sense of romance to the master suite," comments Wiseman. "It's neither too feminine nor too masculine." Clarence House print. Lee Jofa pale apricot cotton taffeta.



An 18th-century bust of Louis XVI is on the master bedroom's Louis XVI mantel. The late architect Gerald Taylor designed the English-style house. Léron bed linens.

them a blotchy, old effect," Wiseman says.

"Things like the mottled floors took some getting used to," Sally Robinson admits. So did Wiseman's gentle insistence that all the rugs had to be faded: nineteenth-century Khotans, Serapis and Samarkands as well as a 1950s Kashmir needlepoint. "They really came a long way," the designer recalls. "When it came to quality, Sally and John always went the extra mile." Like the lacquer finish that was left off the brass hardware throughout the house. "We had to pay extra for the manufacturer not to add that," says Sally Robinson.

Another controversial concept was the paneled library, where John Robinson takes early morning business calls from associates in Europe. "We kept pushing for oak," his wife says, "but Paul convinced us that hemlock was more interesting because it's so seldom used. And he's right. It's not as dark as oak and not as light as pine. It just glows." The room's centerpiece is a rosy Italian marble fire surround, one of three antique surrounds that the designer found in England and incorporated into the décor.

"It's so easy in our culture to have the same thing as everybody else," says Wiseman, who prides himself on the fact that every one of his projects is built around unique discoveries. "But it's details that

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ARCHITECTURAL DIGEST VISITS

CINDY CRAWFORD

EAST SIDE ELAN FOR THE MODEL AND HER FAMILY IN NEW YORK

Interior Design by Michael S. Smith/Interior Architecture by Ferguson Shamamian & Rattner
Text by Gerald Clarke/Photography by Scott Frances

For twelve years, her entire life in New York City, Cindy Crawford had been a downtown girl, living in that part of Manhattan in which models are supposed to live—particularly a supermodel whose face has graced the cover of more than four hundred magazines and who has appeared in more ads and commercials than anyone can easily count. So when her new husband, Rande Gerber, suggested they leave that trendy southern precinct for the staid Upper East Side, Crawford, quite naturally, resisted, giving in only when she could not find an apartment she liked anywhere else. Now, two and a half years later, she cannot imagine any other address on the island. "Within a week after we moved in, I was a total convert," she says. "Not only am I able to take my little boy to Central Park every day, but I love my apartment. It's my sanctuary from Manhattan's craziness."

Like Crawford herself, her new apartment, three bedrooms and a maid's room in a prewar building on Madison Avenue, had what she called "great bones"—a good layout, well-proportioned rooms and high, ten-foot ceilings. What it lacked was what those in the modeling business would call a distinctive style, that indefinable quality that sets one attractive apartment—or one attractive woman—apart from a hundred others.



In Los Angeles, where she now spends most of her time, Crawford has a house that suggests old California, a Spanish hacienda with fountains and a courtyard in which Zorro could have practiced his parries and thrusts. In Manhattan she wanted an apartment that spelled old New York and rooms on which an Edith Wharton heroine—Countess Olenska from *The Age of Innocence*, for instance—would have cast an approving eye. At the same time, she knew she wanted the fluid spaces and modern conveniences of the new New York, including a large, well-equipped kitchen in which she could indulge a pleasure neither Wharton nor any of her refined ladies would have recognized—cooking. "I cook pretty much everything," says Crawford, "and in New York it's a luxury to have a kitchen that's larger than a closet."

To combine old and new, to find that elusive quality she was seeking, Crawford called upon a proven partner, Michael S. Smith. A California designer, Smith had decorated two houses for her in Los Angeles, including her Brentwood hacienda, as well as her previous apartments in New York. Also a close friend—he had helped with arrangements for her beachfront wedding to Gerber—Smith knew exactly what she wanted. "Michael's good at listening and interpreting who you are and how you live," says Crawford. "We've done so many things together that we now speak in a kind of shorthand." To help make the structural changes required by Crawford's vision, Smith recruited Oscar Shamamian, whose New York firm, Ferguson Shamamian & Rattner Architects, specializes in traditional design.

With the exception of the kitchen and dining room, the

"It feels like a really classic New York apartment, and it's beautifully proportioned," model Cindy Crawford says of the Upper East Side residence she shares with her husband, Rande Gerber, and son, Presley. OPPOSITE: The entrance hall "acts as a buffer from the outside."

"I tend to gravitate toward heavy furniture," remarks Crawford (above, in the living room). "I like dark wood and solid pieces—they're kind of homey." To pull the interiors together, she enlisted the assistance of Los Angeles–based designer Michael S. Smith.



Architect Oscar Shamamian, who reworked some of the details throughout the apartment, designed the stone mantelpiece for the living room. The photograph is by Kurt Markus. Amy Perlin Antiques wing chair, with Brunschwig & Fils check. Y & B Bolour Agra carpet.







partment's layout—those ood bones that Crawford ad admired—was left intact. o give the rooms a more xpansive feeling and an easy ow from room to room, owever, Shamamian replaced hat he calls "small and quirrelly" doorways with penings much wider and igher: four feet across and a ommanding eight feet high. Along the window wall, his surgery resulted in an enfilade, a row of doorways that creates a long vista through three rooms, beginning with the dining room, extending through the living room and ending in the library. "Light is a rare commodity in New York," says Smith, "and this arrangement gives the rooms sunlight—the apartment faces west—all day long."

Though she wanted the feel of old New York, Crawford did not want a conventionally chic East Side apartment, with needlepoint carpets and eighteenth-century antiques. "Cindy is, after all, a young woman," says Smith, "and she wanted a youthful look." The designer found that look not in bright colors and light, delicately wrought furniture but in just the opposite—the dark and heavy. His inspiration came not from the London of the Georges or the Paris of the Louis but from the Amsterdam of the burghers, and he filled Crawford's sunny rooms with lots of solid, no-nonsense furniture. "Cindy likes materials that have a warm, historical quality—especially bronze, leather and wood."

Walking into the entrance hall, a visitor first sees a piece

Opposite: "The library *feels* like a ibrary—just without bookshelves," Crawford says. A Ruth Bernhard photograph hangs above one by Steichen. Reflected in the mirror s a study by Imogen Cunningham. Chinese low table, ABC Carpet nd Home. Sofa fabric, Lee Jofa.

Above: "The guest bedroom is about creating drama in a room without a lot of architecture," says Smith, who mixed bright colors and varied patterns in the space. The bed frame is by Smith; the bed frame upholstery and drapery fabrics are from Cowtan & Tout.

MICHAEL SMITH FILLED CRAWFORD'S SUNNY ROOMS WITH LOTS OF SOLID, NO-NONSENSE FURNITURE.

that, even by Smith's standards, is "unbelievably heavy"—a large round table with an Egyptian alabaster top, three and a half inches thick, and a mahogany base big enough to satisfy a pharaoh. Crawford's fondness for bronze is seen everywhere: in the wall sconces, in the decorative Japanese basket on top of the table and in the nineteenth-century light fixture above it. "Cindy is not a crystal-chandelier girl," says Smith.

Leather, another favorite Crawford material, is found in the living room, in a long and extra-heavy nineteenth-century sofa that Crawford uses as a kind of home office. "People often don't use their living rooms," she says, "but I've put my little workstation in mine." Several other upholstered pieces, including a green-and-white wing chair, have followed her from other apartments. "If a design is simple and beautiful, it will work anyplace," says Smith. "It's like a pair of Levi's—it doesn't require much effort." Simple, too, is the mirror above the fireplace, a copy of a Dutch original.

The library is perhaps more a reflection of Gerber than of Crawford. "Rande is not one of those husbands who leave decorating to their wives," Crawford says with a laugh. "I kind of wish he were." The proprietor of a chain of fashionable bars—including the Whiskey Bar in Los Angeles's Sunset Marquis Hotel and Whiskey Blue in New York—Gerber wanted a place where he could put up his feet and watch television. And that is exactly what Smith provided. With its terra-cotta-colored walls, a large Chinese low table and a sofa that invites long, heartfelt conversations, the library is a dark, evening room, ideal for a man whose business is also the creation of dark, evening rooms.



For the master bedroom, Smith designed a four-poster, Anglo-Indian in style, a match for a nearby chest of drawers that also harks back to the time of the Raj. "Anything that's an eccentric take on tradition I think is appealing," says Smith, "and both Cindy and Rande love exotic but classic designs." Next door is the nursery, and beyond that is a guest bedroom, which, with its striped aqua-and-rust wallcovering, is perhaps the most Whartonian room in the apartment—"smoky and sexy," as Smith describes it.

The only place that does not reflect old New York is the eating area, and, as in many houses, the kitchen and dining room were made into one. Though the dining section gives a nod to the nineteenth century—the dining table, for instance, is Regency style—the kitchen itself is sleek and modern, with crisp white blinds and a billiard table light fixture. But there, as in the other rooms, comfort and practicality are the keynotes. "I've always said I wanted a place where you wouldn't even have to look around, but an ottoman would be there just where you need it," says Crawford.

Michael Smith elaborates: "In the early part of her life Cindy traveled a lot and spent much of her time in hotel suites. Now she has an emotional investment in where she lives, and to her, her apartment is incredibly personal. It doesn't look like anybody else's." □

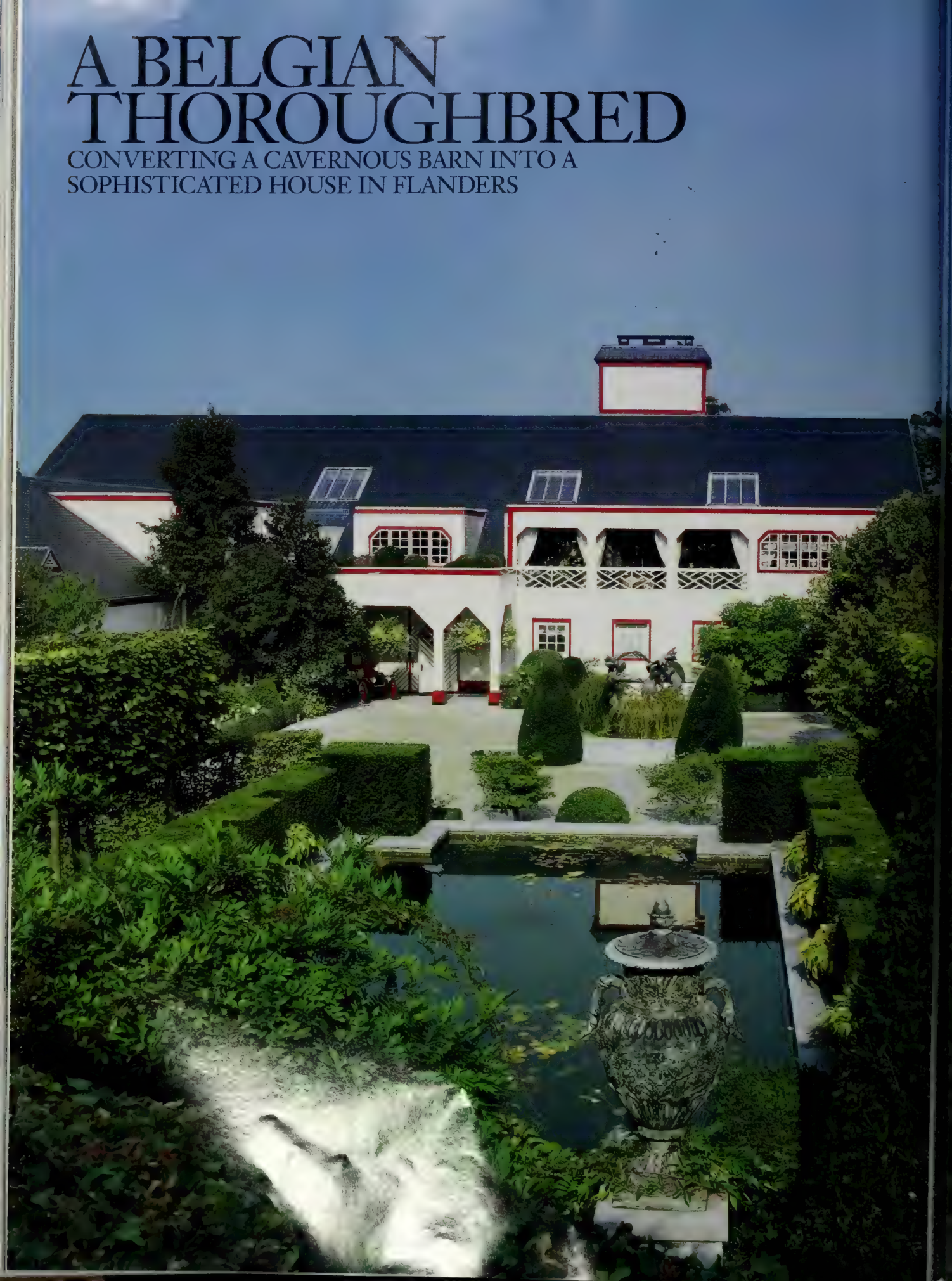
ABOVE: "Cindy and Rande wanted ...ale master bedroom," Smith ...s. "It's the most feminine, ro...ic room in the apartment." ...ged before an antique Vene...irror are a photograph of ...iple on their wedding day ...rtrait of Crawford.

OPPOSITE: "Cindy loves things with patinas—worn wood, old leather," Smith says. He furnished the master bedroom with an aged bamboo chair, a circa 1900 Agra carpet and a bed and sofa of his own design. Crawford found the floral still life at a flea market in Buenos Aires.



A BELGIAN THOROUGHBRED

CONVERTING A CAVERNOUS BARN INTO A SOPHISTICATED HOUSE IN FLANDERS



Architecture by René Stapels
Interior Architecture and Design by Jean-Jacques Hervy
Text by Patricia McColl/Photography by Andrew Twort



A work in progress" is Jean-Jacques Hervy's description of a project in Flanders he has been involved with for over fifteen years as interior architect and designer. The owners, a leading Belgian industrialist and his wife, a member of the French and Belgian Olympic dressage teams, originally wanted a barn and training facility for her horses.

That was in 1980. With their architect, René Stapels, they set off for a tour of Kentucky horse country in search of inspiration. They found what they were looking for at Calumet Farm, outside Lexington; they admired its barn style.

Two years later the 30,000-square-foot structure—clad in cedar boards painted white and trimmed with red lacquer—was completed. The first floor had stalls for twenty-four horses and a manège; other areas were designed as meeting rooms for seminars on equestrian topics. During its construction the couple lived in another building on their property. After the death of her husband,

"The challenge was to take an enormous barnlike structure, which had been divided into stalls and meeting rooms, and transform it into a private house with light-filled interiors," Jean-Jacques Hervy says of his client's residence, located on her equestrian estate in Flanders.

LEFT: The design of the white-painted exterior, which has red-lacquered trim, was inspired by the renowned Calumet Farm in Kentucky. Box hedges frame the reflecting pool. ABOVE: A porte cochere leads to the outdoor training areas for the horses.





"One of my main concerns was scale and how to make the rooms warm and intimate," explains Hervy (right). LEFT: A concrete support over one of the three salons was covered in wood; the upper level now displays books. On the table is a Henry Moore bronze reclining figure.



BELOW: "The ceiling in the dining room was too low, so I created a tray one with antiqued mirrors; it opens up the space." The bronze-and-enamel chandelier is thought to be from Schönbrunn Palace. The 19th-century ebony chairs with inlaid ivory are Portuguese.



however, the widow decided to make the barn her home, transforming the meeting rooms, which held up to five hundred people, into living quarters. It was at this point that Hervy was called in.

For Hervy, who studied at the Ecole des Beaux-Arts and apprenticed with Parisian antiques dealer Didier Aaron before opening his own business in 1970, the biggest problem was that the barn wasn't designed to be lived in. The floor was cement and the ceilings, at a little more than nine feet tall, were too low; bringing light into the long, narrow space was a major challenge.

"I started in 1986, and I haven't stopped," says the designer. "In the beginning it was like a huge, empty attic. From that we had to create a real house. We had to decide where to put baths, position elevators to join the two levels, and invent a kitchen."

In what became the dining room, he first installed a tray ceiling, to which he added antiqued mirrors. One of his more recent undertakings was to raise the ceiling in one of the three salons by nearly three and a half feet to fit in an upper level. The master bedroom has been completely redone four times





"IN THE BEGINNING IT WAS LIKE A HUGE, EMPTY ATTIC. FROM THAT WE HAD TO CREATE A REAL HOUSE."



since the start of the project. It overlooks the manège, and from a closed-circuit television the resident can keep an eye on her horses in their stalls.

Despite its crisp, barnlike exterior and the continuous presence of the horses, the interior is anything but rustic. The designer used a luxurious mix of museum-quality furniture, paintings and objects, many relating to horses. There is, for example, an Alfred de Dreux painting over the fireplace in the paneled library, a seventeenth-century bronze horse in one of the salons and a life-size equine statue by sculptor Frederique Jagger near the rose garden.

"The owner has very eclectic tastes," comments Hervy. "She and her late husband had an incredible collection of antiques built with the help of dealers Jean-Marie Rossi, Maurice Segoura and Didier Aaron, who were also friends. After her husband died, she kept only her favorite pieces."

The designer's own tastes are equally eclectic. "You can't take a place like this and turn it into a château, so you have to create what I call allure."

For him, allure is the juxtaposition of a Louis XVI commode with a Louis XIV mirror, an almost kitschy French painting of a woman with a parrot, and a pair of tall, nineteenth-century Chinese vases, all grouped together in a red-

LEFT: Hervy had mahogany-and-leather bookcases and a chimney breast made for the library. The Alfred de Dreux equine painting dates to 1860. The antiques include a 17th-century Dutch ivory-inlaid table and an 18th-century French clock. The drum table is from Tibet.

"I did the house in *le style Rothschild*, but it's still comfortable enough for jeans and boots." ABOVE: An Orientalist painting by L. Denoeu, at left, hangs in the master bedroom over a Louis XVI chest that bears the signature "Levasseur." The ebony fauteuil is Napoleon III.

walled antechamber that opens onto the enfilade of salons on one side and the bedroom wing on the other. If a piece of furniture isn't an antique, it's most likely Hervy's handiwork—from the four-poster in the master bedroom to the leather-edged bookcases in the library.

"This has been a wonderful project for me," he says. "My client is completely receptive to new ideas. She's a seeker after perfection—she always wants to do something better.

"For the moment," Jean-Jacques Hervy adds, "the house is finished, but I never say, *'Baste!'* She's already talking about redoing the swimming pool area." Meanwhile, two chalets in Gstaad demand his attention. □

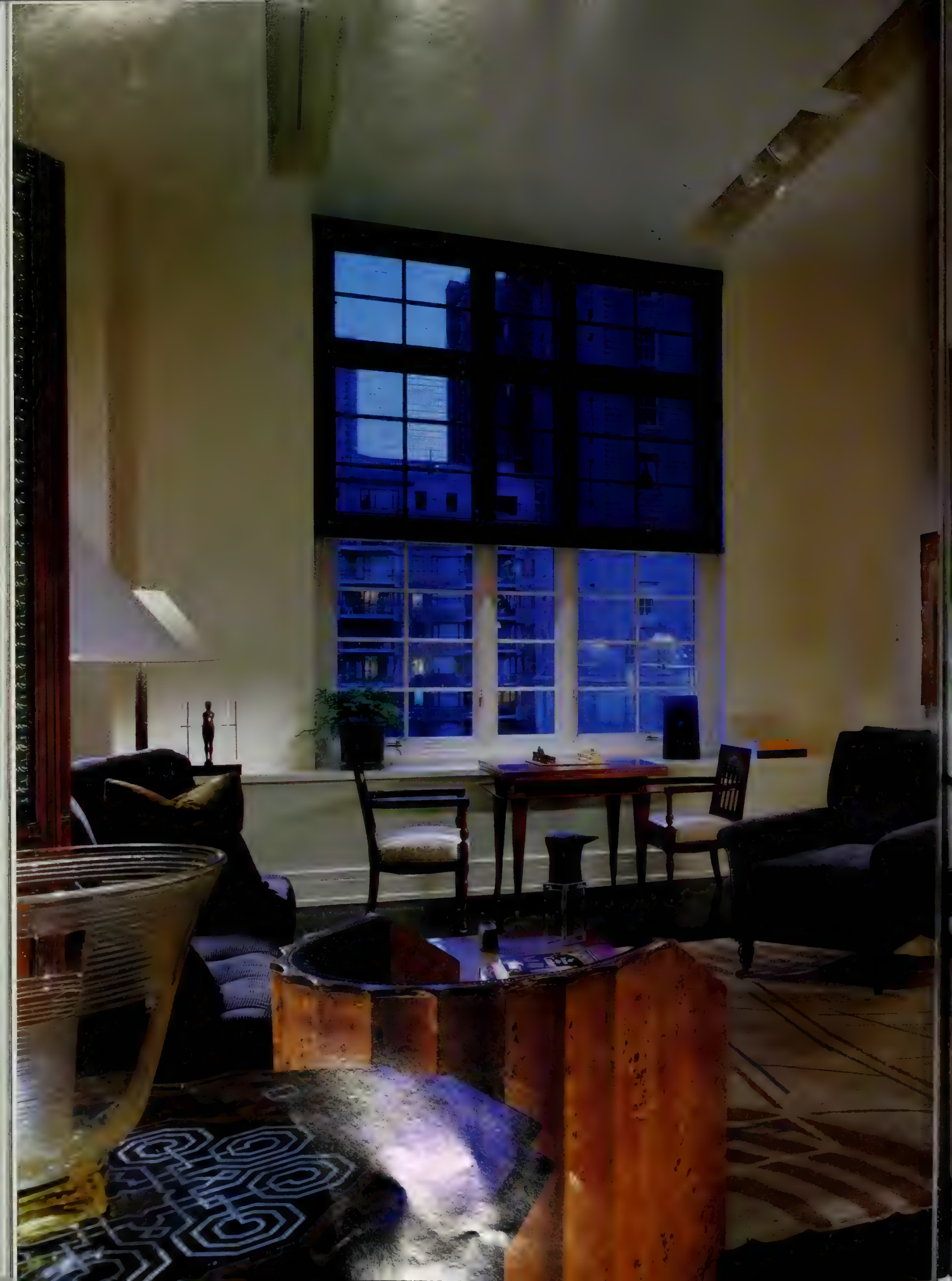


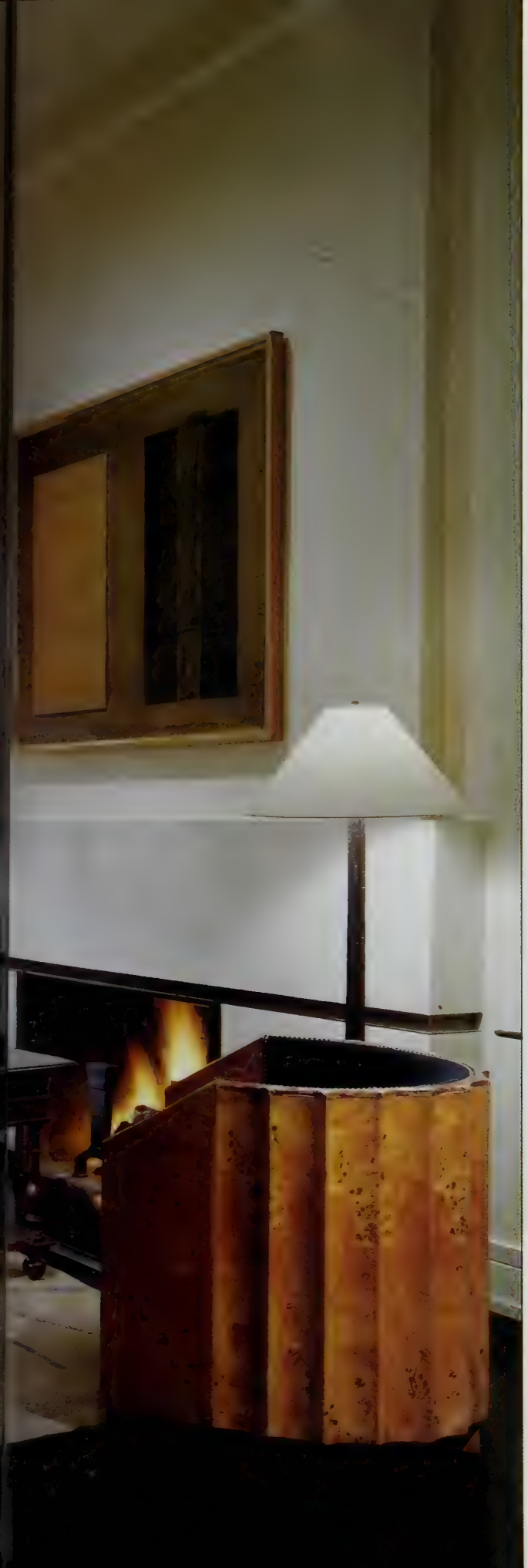




TOP: The manège, where the owner, who is a dressage champion, practices with her horses, was designed by architect René Stapels. He built it to Olympic specifications. The trusses are fashioned out of bubinga, an African hardwood. ABOVE: Jacques Wirtz laid out the gardens. RIGHT: "The swimming pavilion has a tropical ambience," says Hervy. The pool is lined with ceramic tiles, whose bold color he describes as "Yves Klein blue." At left is a 1910 bronze sculpture. The mezzanine contains an office, a dining room and a kitchen.







Interior Design by Melvin Dwork, ASID
Text by Nicholas Shrady
Photography by Durston Saylor

TIMELESS TOUCHES IN NEW YORK

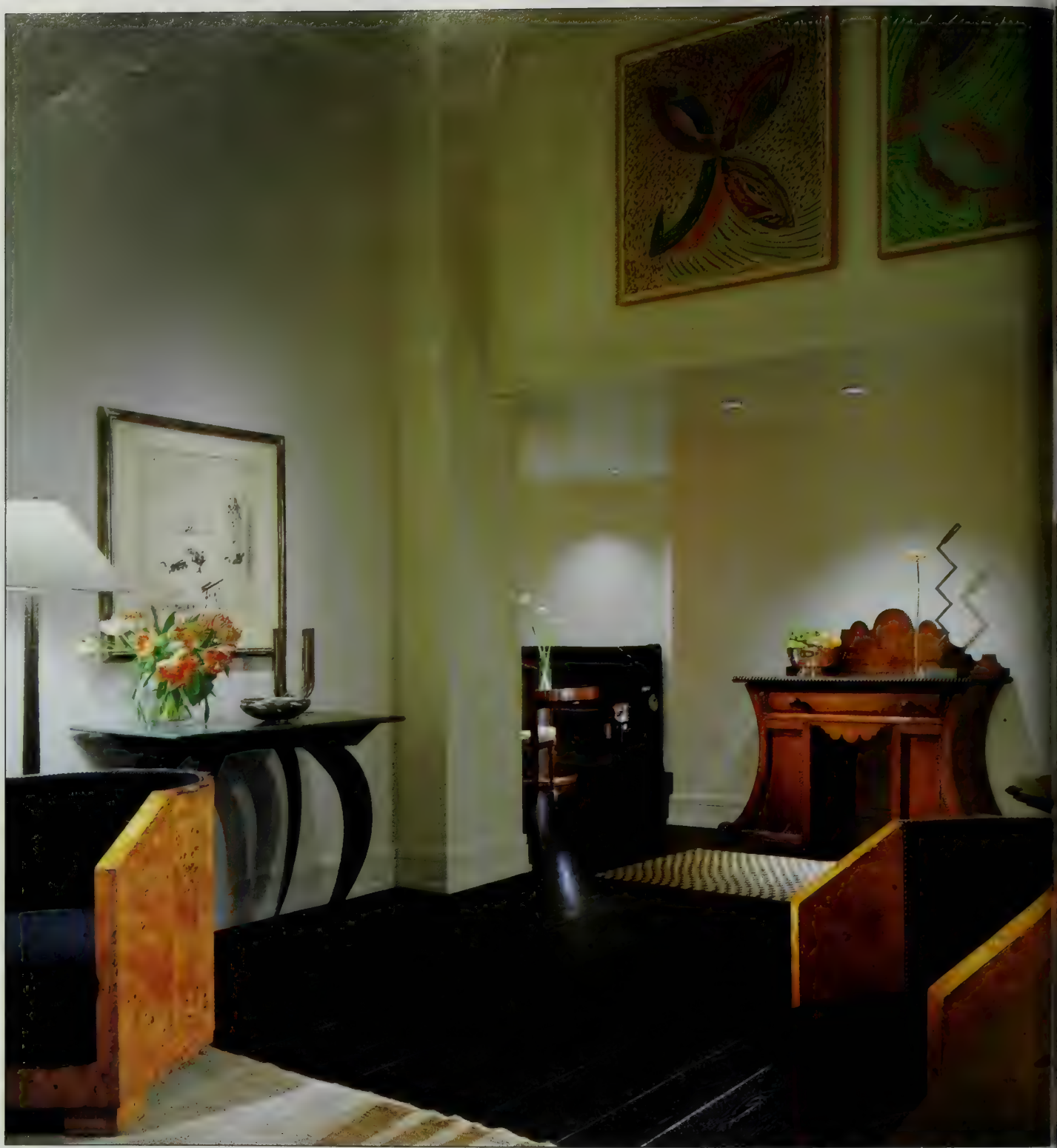
ADDING SPACE AND STYLE TO A CRAMPED PREWAR APARTMENT

When New York City–based interior designer Melvin Dwork was first introduced to a Manhattan couple, he couldn't help but feel that he had found something akin to model clients. "Here was a cultivated couple with an interesting collection of modern and contemporary art, a number of antiques and, most important, the proper attitude." What Dwork means by the "proper attitude" is the willingness of a client to accept the sound advice of a qualified interior designer, "just as one would submit to a doctor's orders," he explains. In this the designer is rather implacable, but after more than fifty years in the business, Dwork has earned the right to be resolute.

Melvin Dwork redesigned a Manhattan apartment, adding an adjacent one-bedroom. A silk screen from Robert Rauschenberg's *Tampa* series, at right, hangs near an Iwan Koschmider collage in the living room. Guy Regal Antiques inlaid table. Brunschwig & Fils damask. Donghia gray fabric. Naga Antiques low table. Doris Leslie Blau rug.

As the wife remembers it, the rapport was instantaneous: "We liked Melvin's clean, sophisticated aesthetic, and we liked him personally. The project was his."

Except for one critical point, the clients' apartment was very nearly perfect: It is housed in a fine prewar building located in a rare city cul-de-sac and overlooks the East River; there is abundant light and uncommon tranquillity; the couple love the neighborhood. But what they would have done for some extra space. "There was always a sensation of being cramped," the wife recalls of their diminutive two-bedroom. "I think it was particularly difficult for my husband. He's accustomed to wide-open spaces, but we managed, as New Yorkers do." And just as the couple grew resigned to the prospect of moving in search of much-needed square footage, as fate would have it, an adjacent one-bedroom apartment came up for sale. They never blinked. "Joining the apartment next door with our place meant much more than just adding space," the

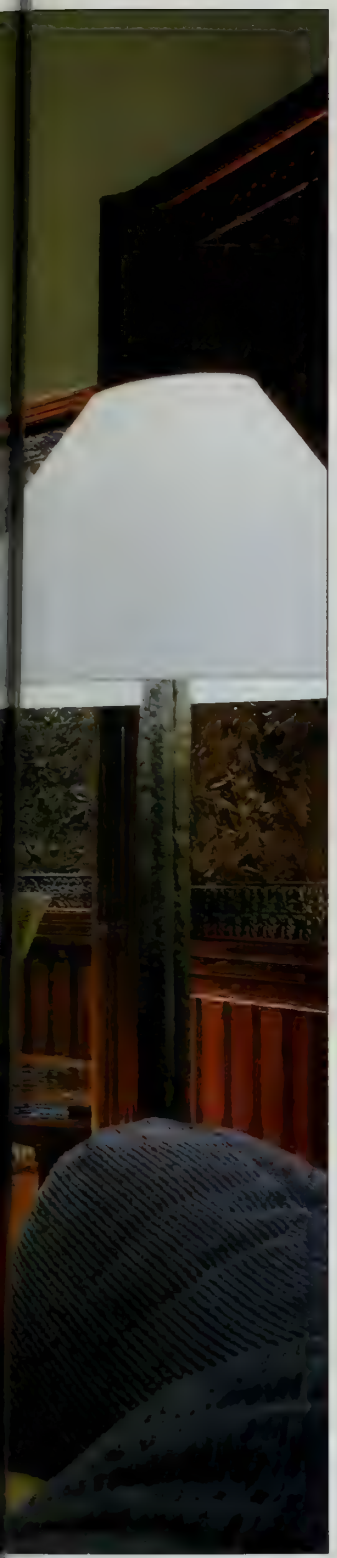


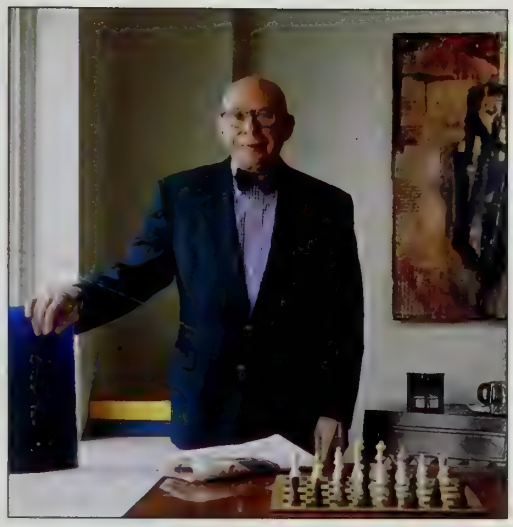
Ebony-stained floors, fluted burlwood tub chairs and a paneled tooled-leather screen distinguish the living room. A marble-top console by sculptor Tom Penn, at left, stands below a 1960 Picasso poster, *Coeur Gravé*. The works above are Frank Stella's *Mixed Media*.

wife points out. "Once we knew that we were here to stay, we could turn our attention to making the place a definitive home."

As Dwork saw it, his task was straightforward: to create an interior that would provide comfort for the residents, serve as a backdrop and setting for their art collection and respect something of the building's 1920s air. "I envisioned an interior that would be serene and uncluttered, simple but at the same time luxurious," he says. "There would be antiques as well as contemporary pieces, and there would be space, or at least the illusion of space."

In the entrance hall, Dwork allowed for only the most essential elements, but it is the mixture of periods and provenance that best defines the area. There is a delicate Italian demilune cabinet, a mirror with a stamped-lead frame and an early-twenti-





LEFT: With the aim of featuring the residents' extensive art collection, Dwork sought "to achieve a cohesive and stylish mixture of furniture against a clean, contemporary background." The sculpture, at left, is an abstract form by Katsuya Ogita from his 1999 *Paradise* series.

BELOW: Around an Austrian banquette, French mahogany chairs and an Art Déco rosewood pedestal table, "an elegant, informal dining space was created," says Dwork. The silk screen is another from Rauschenberg's *Tampa* series. Clarence House striped fabric.



eth-century Tibetan rug in a checkerboard pattern. On the cream-colored wall hangs an abstract work by Kenneth Noland. "Nothing in the entrance hall is unnecessary, and nothing is lacking," says Dwork, "and that's the tone and balance I wanted to establish throughout the apartment. I love to do a lot with very little."

All of the added room the clients were gaining from the neighboring apartment was set aside for the master suite. Therefore, Dwork had to remain conscious of limits imposed by modest dimensions. "Working in a house is so flexible—one's choices and possibilities are endless," the designer maintains. "But in a New York City 'box,' one has to use more imagination." In lieu of a separate dining room, for example, Dwork fashioned a dining area in a corner of the entrance hall, where he placed a black-lacquered banquette salvaged from an Austrian opera house and an Art Déco rosewood dining table. When the couple entertain, they pull up a set of four nineteenth-century French mahogany side chairs for additional seating. A silk screen by Robert Rauschenberg and

BELOW: In the master bedroom, Dwork used "sensual fabrics and comfortable upholstery," like the custom-made sofa and ottoman, which he designed. Above them is Henry Moore's lithograph *Mother and Child*, 1982. Manuel Canovas striped fabric on Holly Hunt chair.

RIGHT: Commissioned by the residents in 1999, *Maze*, a bronze by Bruno Romeda, hangs above the bed. The 18th-century bamboo cabinet to the left of the bed is from Naga Antiques. Marvin Alexander Regency crystal column lamp. Guy Regal Antiques table.



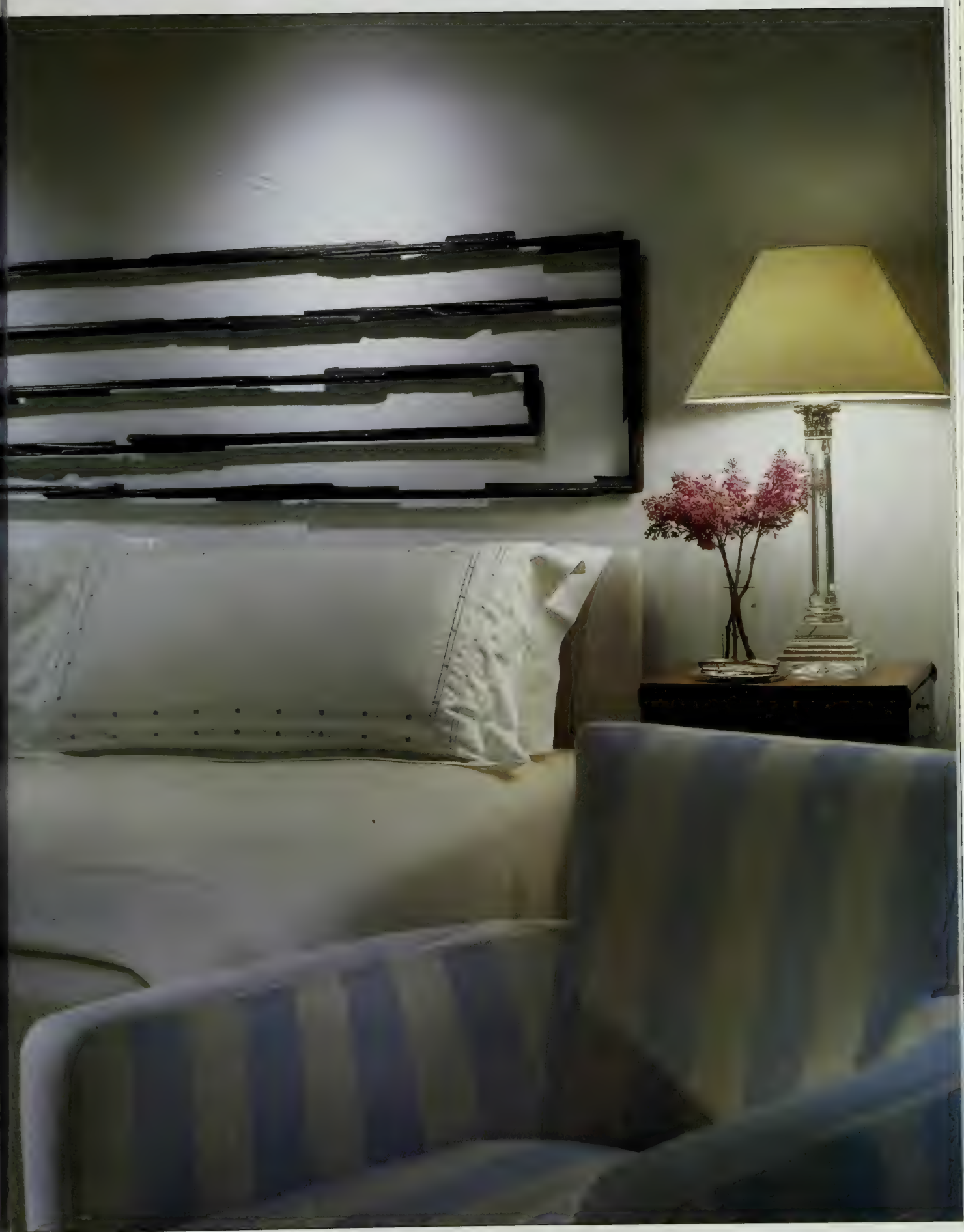


ALL OF THE ADDED ROOM WAS SET ASIDE FOR THE MASTER SUITE. THEREFORE, DWORK HAD TO REMAIN CONSCIOUS OF LIMITS IMPOSED BY MODEST DIMENSIONS.

a painting by Rufino Tamayo are on the walls. "The whole dining scheme is very compact," the designer notes. "Yet this substantial banquette, covered in a deep aubergine silk, gives the area weight."

Not surprisingly, Dwork and his clients wanted to display some of the best of the couple's art collection in the living room, where the fourteen-foot ceiling and strong natural light would emphasize the various works. There is a 1960 Picasso poster titled *Coeur Gravé*, a pair of mixed-media pieces by Frank Stella, a collage by Iwan Koschmider, sculpture by Katsuya Ogita and Ernest Trova, and more Rauschenbergs. "Here, it's the art that takes center stage," says Dwork. "I didn't want to introduce a single element that would overpower the work, but I didn't want it to be too minimal either." The designer created a warm, neutral backdrop with eggshell-colored walls and stained the floor a rich ebony for contrast. Anchoring the room is a French Art Déco rug with an abstract motif. Other furnishings include a rare nineteenth-century German inlaid tilt-top table in ebony, rosewood and polished steel, an English Arts and Crafts four-panel screen of mahogany and tooled leather and a curious pair of Art Déco burlwood tub chairs. Defining the corners of the seating area are four bronze floor lamps by

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HOTELS

THE ST. REGIS GRAND

CESAR RITZ'S GLORIOUS VISION IS RESTORED IN THE HEART OF ROME

Interior Design by HBA/Hirsch Bedner Associates/Text by Michael Frank/Photography by Jaime Ardiles-Arce



Rome's St. Regis Grand hotel, built in 1894, has been renovated in a manner recalling the ideals of its original owner, hotelier César Ritz. ABOVE: The floors, frescoed ceiling and Murano glass chandeliers in the grand ballroom were restored. Houlès drapery trim.

French and Italian antiques from the hotel's early collections were retained; new furnishings were chosen by the design firm of HBA/Hirsch Bedner Associates. OPPOSITE: The grand hall, like many of the public rooms, was refurbished in rich golds and reds.

In 1894, when César Ritz opened the Grand Hotel in Rome, the establishment was quickly crowned one of the most modern and magnificent in all of Italy. His lodgings had electric light and private baths—and there was no extra charge for either. Heat poured out of radiators, and elevators whisked guests and their luggage to their rooms. There were ceilings made of glass and others with trompe l'oeil designs; there was a ballroom, one of the first in Rome; and in the dining room, the tables were set with silver and attended with panache.

But even more impressive than the decoration, the service and the conveniences was the way Ritz changed how *romani per bene*, or well-bred Romans, thought about hotels. They became places to see and be seen, to hold parties or to attend them; places that were at once welcoming and theatrical, formal and domestic. Ritz was one of the first people to understand that a hotel was more than a building with public and private rooms: It was an experience, an event.

Over the years the Grand Hotel, during Ritz's management and afterward, has drawn an impressive group of notable guests, among them

Bulgari Suite

The Bulgari Suite, one of the hotel's 25 butler-serviced suites, was decorated in conjunction with the renowned jewelry firm, which provided the artwork and accessories and approved the furnishings. This Page: The chaise in the entrance hall is covered in Scalamandre silk.

"The hotel had the appearance of luxury, but it looked a little dowdy," says Sandra Cortner, who oversaw its renovation. "The idea was to restore it to the position it had as a César Ritz hotel." Opposite: *Testa Romana* by Luca Pignatelli hangs in the entrance hall.





King Umberto and Queen Margherita, Prince Rainier and Princess Grace, Maria Callas, Emile Zola, Leo Tolstoy and a mischievous Luigi Pirandello, who appeared at the hotel gotten up in a cocked hat and dress sword. But by 1999 the hotel, like many old, well-loved—and well-used—buildings, was beginning to look a little faded. It was time, says designer Sandra Cortner, to "treat the grande dame to a make- nothing so radical as a face lift—more like a visit to a very good beauty parlor."

Before she set about supervising the rehabilitation of the Grand Hotel, which was renamed the St. Regis Grand by its newest owners, the Starwood Hotel Group, Cortner studied Ritz's professional career and came to recognize how he "defined and pioneered the standard of luxury in the hotel industry," she says. "The way he balanced atmosphere and practicality—and provided both with abundant elegance—remains impressive even a hundred years later. It became our model and our lodestar."

a senior project HBA/Hirsch iates, a multina design firm, coll St. Regis Gran presid rector of s rm's offices, fellow project designers Pace Tilley and Marshall Drake and, at one point, nearly thirty-five of her office's forty employees. "The work was done with considerable speed," she says, noting that a total renovation of all the guest rooms and baths and a freshening—at times quite radical—of the public and reception rooms took less than a year.

Balance was important to Cortner. She wanted to restore the hotel's grandeur but to stop short, she says, of "going over the top." She wanted the hotel to function in a completely contemporary way, but wi hout the modern intrusions that would be jarring or

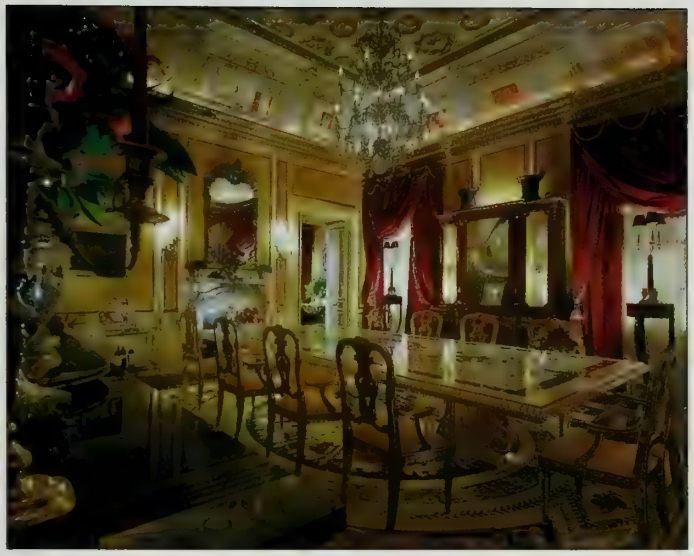
ABOVE: The golden tones of the entrance hall extend into the Bulgari Suite's living room, which blends Belle Epoque detailing with modernist furnishings. *Gemme*, the oils over the sofa, are by Ubaldo Bartolini. The fabric on the slipcovered chairs is from Scalamandré.

OPPOSITE: Luxuriously textured and hued fabrics, such as the purple velvet of the chaise and the platinum silk of the headboard and quilted wallcovering, define the suite's bedroom. The painting is by Paolo Fiorentino. The chaise has Houlès trim.




Royal Suite

"You expect the Royal Suite to be spectacular," Cortner points out, "because the guests who stay there are often royalty or heads of state." OPPOSITE: Reds and golds dominate the living room. The Italian armchairs at right are covered in velvet from Brunschwig & Fils.



RIGHT: A mural in the cove ceiling of the suite's dining room is inspired by a Pompeian one. BELOW: Antiques in the bedroom include Italian console tables. The wallcovering and bed drapery lining are from Manuel Canovas. The fabric on the daybed is by Pollack.

discordant in an old and treasured palazzo. She wanted to find a decorative scheme that would respect the hotel's past but rescue it from its rather slumberous recent period. She wanted to see it used again, beloved again, by travelers and Romans alike.

So Cortner and her associates made certain key adjustments to the way some of the public rooms were used. The bar, for example, was released from heavy, shrouding draperies and reoriented ninety degrees so that it could be

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Architecture and Interior Design
by Ike Kligerman Barkley
Text by Ann Landi
Photography by Peter Aaron/Esto

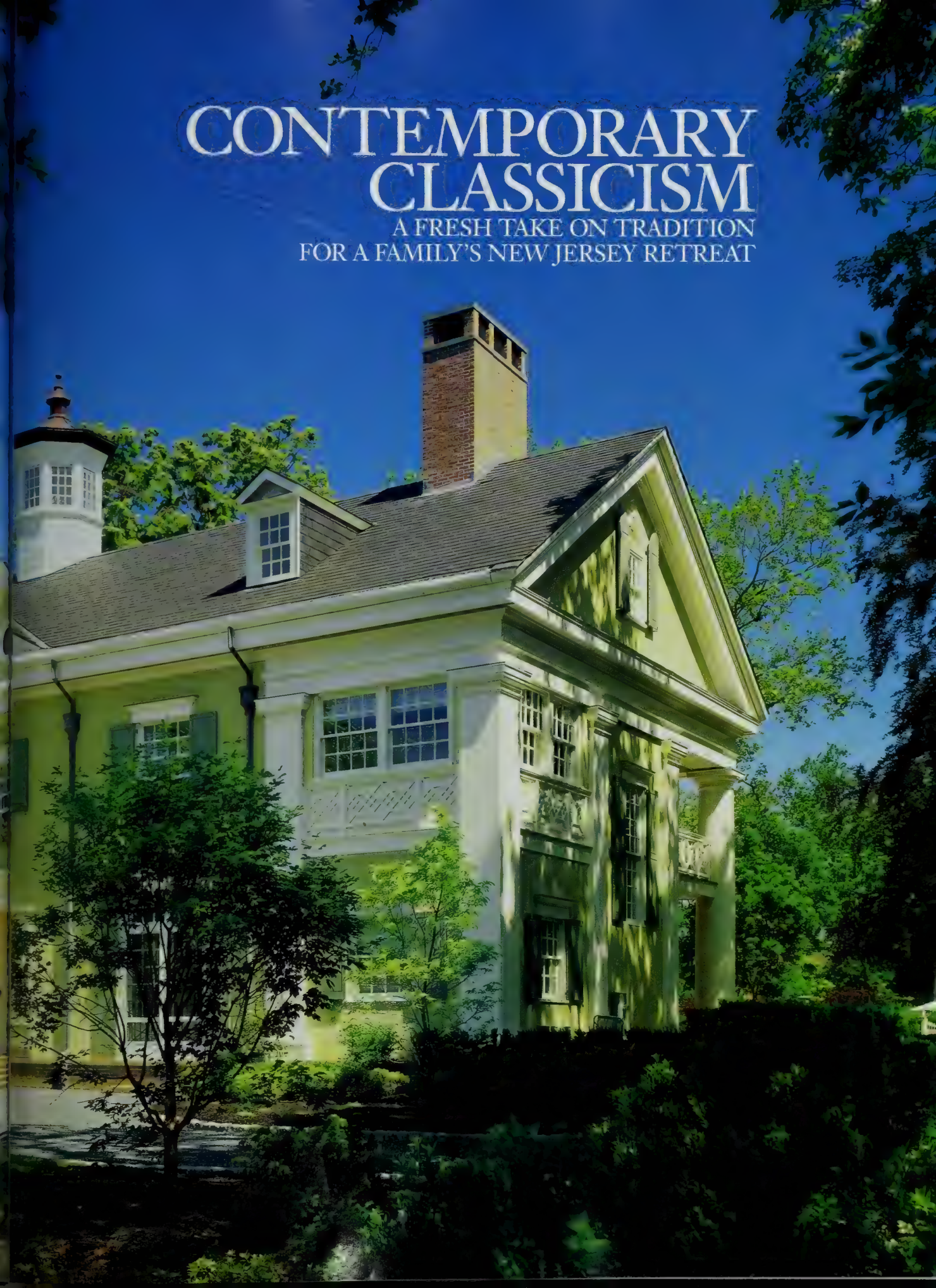
Though it's hard to believe from its Neoclassical exterior and graciously settled feeling within, the summer retreat belonging to a New York–based couple came together in a mere three years. That time frame included drawing up plans, building the three-story structure, choosing the furnishings, deciding on wallcoverings and fixtures and attending to all the myriad details that, through labor and love, transform a house into a home. "We selected the fabrics and then worked from the inside out," says John Ike, of the firm Ike Kligerman Barkley, who acted as both architect and design consultant alongside project designer Terry Ricci. "We did the colors inside and then talked about what to do outside."

The couple, a businessman and his wife, with five children ranging in age from twelve to twenty-five, were well acquainted with the area, a small and quiet seaside community in New Jersey about an hour's drive from Manhattan. The husband spent summers not far from there, and the family had owned the property for about ten years before deciding to build. They chose Ike for his work on other houses and, perhaps more important, for his temperament. "He doesn't get crazed," says the wife. "He has a very calm way about him, and he deals nicely with people." She also credits the quick turnaround to her own personality. "Once I make a decision, that's it. I don't stall and hem and haw."

The most basic decision, of course, was what kind of house to construct. At first the couple leaned toward a Shingle Style exterior with Arts and Crafts furnishings. Ike steered them in the direction of Charles A. Platt, a turn-of-the-last-century architect and landscape designer who created summer houses for old New York families. "He did a



"It's a symmetrical composition with an asymmetrical treatment of the porches," John Ike, of Ike Kligerman Barkley Architects, says of his clients' Neoclassical-style house in New Jersey. A crushed-bluestone motor court fans out before the residence, which is crowned by a lantern.



CONTEMPORARY CLASSICISM

A FRESH TAKE ON TRADITION FOR A FAMILY'S NEW JERSEY RETREAT



"THE TUSCAN COLUMNS AND DOUBLE-STORY ORDER LEND A GRAND SCALE TO THE COMPOSITION."



FAR LEFT: The west porch. LEFT: A Charles Wysocki landscape hangs in the living room. Sotheby's Windsor chairs, tea canister lamp, ship weathervane and bamboo table. Mrs. MacDougal low table. Brunschwig & Fils sofa fabric. Wing chair fabric, Manuel Canovas. Drapery fabric, Clarence House. Saxony carpet.

BELOW: Zuber's *Views of North America* wallpaper, which is printed from the original 1834 plates, covers the dining room walls; in the corner is a depiction of West Point. The table, from Sotheby's, is set with blue-and-white Chinese Export porcelain. Brunschwig & Fils drapery and chair fabrics.

number of them that were classical and symmetrical, but not so uptight as to be unlivable," notes Ike. The first-floor rooms all have doors leading to spacious porches or to the broad, simply landscaped grounds in the rear. One façade, called a temple front, was a popular fixture in Platt houses. "The Tuscan columns and double-story order lend a grand scale to the composition," says Ike.

Inside, the details have been kept low-key to give pride of place to the eighteenth- and nineteenth-century American and English antiques purchased specifically for the house. "We bid on a lot of furniture before it was even standing, as we were working on the plans," explains the wife. "Things came up at auction, and we said, 'Oh, we'll find a place for them.'"

The resulting arrangements are harmonious because of careful attention to colors and fabrics. Ike persuaded the clients to hire color specialists Donald Kaufman and his wife, Taffy Dahl, for ideas. They were skeptical at first—"Why on earth do we need someone to consult on colors?" the husband asked—but were pleased with the results. The subtle palette throughout helps knit together the twelve rooms and 7,500 square feet of living space.

The first area to greet family and visitors is an amply lit entrance hall whose





LEFT: A screen wall divides the master bedroom and the dressing room. Framed sampler, bench and baskets, Laura Fisher. Barton Sharpe tables. Swing-arm lamps from Christopher Norman. Clarence House bedcovering. Wallcovering from Whittaker & Woods. Stark carpet.

BELOW: A series of Tuscan columns defines a porch, which the residents use as an outdoor breakfast room. "The columns reveal the scale of the house," says Ike. The brick walk divides the central lawn and leads to the pool. Table and Windsor chairs from Barton Sharpe.



focal point is a cascading stairway modeled after designs by Henry Hobson Richardson, the Beaux-Arts-educated architect responsible for the Romanesque Revival in the United States. Maple latticework on the walls, inspired by the work of McKim, Mead & White, is a major decorative element and acts as a kind of bridge between the geometries of the quilt and the hooked rug.

In the living, dining and family rooms, a few contemporary pieces have been thrown into the mix. Yet even some of the more ornate treasures, among them Oriental lamps and bibelots, tie in with the Americana because of the busy nineteenth-century import-export trade. For the dining room, Ike and his clients chose Zuber scenic wallpaper—also used in one of the rooms at the White House and still manufactured from the original 1834 plates. Different views show Boston Harbor, Niagara Falls and a peaceable meeting with Native Americans.

Upstairs, the rooms have been arranged to accommodate the members of the family. The four boys are paired off in two suites of separate bedrooms with shared baths, grouped at one end of the broad hall. The daughter has her own quarters. One of the more ingenious features of the bedrooms is built-in cupboards instead of closets. In the master bedroom, a screen wall serves as a backdrop for the bed and creates a vestibule that gives way to the generous dressing room, which, the wife points out, is "almost decadent."

In summer many of the family's activities center around the pool, invisible from the house behind a tall hedge. The poolhouse is, according to John Ike, a kind of "folly with classical associations," or, in simpler terms, "a baby version of a Platt design." Together with landscape architect Steven R. Krog, the clients worked to preserve several large old trees in the backyard.

With its pleasant yellow-and-green façade and deeply shaded rear lawn, the house seems to be a visual metaphor for what Henry James called the two most beautiful words in the English language: "summer afternoon." In colder months, says the wife, "I miss it every day." □

A gated hedgerow provides a sense of separation and privacy for the pool and the painted-wood-and-stucco poolhouse at the rear of the property. "The structure borrows architectural detailing from the main residence, but the roof design is reminiscent of a folly," Ike points out.



SOUTHERN COMFORTS

HOSPITALITY DICTATES A JACKSONVILLE, FLORIDA, REDESIGN

Interior Design by Greg Jordan/Text by Susan Sheehan/Photography by Dan Forer

In early 1998 New York–based interior designer Greg Jordan was in Vail, Colorado, spending the holiday with a family for whom he had designed a ski chalet. There he met another guest, a man who told Jordan, "I'm in love with the mood of this house. This is the way I want my house in Jacksonville to feel. Will you redo it?"

When Jordan flew to Florida to see the stately Georgian Revival–style house and its site, it was his turn to fall in love. "Approaching the front of the house is fantastic," the designer says. "It makes me feel like I'm in a fantasyland. The grass is as thick and plush as a carpet. You can almost see the plants growing. The trees are tall and sound; the colors are dazzling. It's like being in a botanical garden."



Designer Greg Jordan (left) transformed the interiors of a Jacksonville, Florida, Georgian Revival–style house on the banks of the St. Johns River. BELOW: "The residence," he says, "is steeped in the landscape, nestled among azalea bushes and under a lush canopy of oak trees."

OPPOSITE: A crystal-and-gilt-bronze chandelier, a Regency center table and three 19th-century American side chairs fill the hall leading to the living room. The paintings around the mantel are by, from left to right, Joseph Newman, Frederick Carl Frieseke and William Merritt Chase.




Grandma Moses

"THE WHOLE HOUSE IS ABOUT HOSPITALITY—SOUTHERN HOSPITALITY," SAYS THE LOUISIANA-BORN JORDAN.

At the rear of the house, facing the St. Johns River, is a pier that leads to the boathouse. "You can quickly be jet-skiing," Jordan says. "It's tranquil, yet there's so much energy on the water. Sailboats and speedboats go by, and manatees loll near the pier, looking like bizarre creatures from a science fiction movie."

The client, a department store owner, had enlarged the house some years earlier. "My challenge was to give each room a different personality," Jordan explains. "I tried to give the family a reason to use every single room."

The house's focal point, the river room, has windows on three sides, with views of the water and the gardens. Jordan was approving of the gray-and-ivory trompe l'oeil lattice painted on the walls there. "But all the furniture was upholstered in pink chintz and ruffled," he says. "That had to go. The residents had a fine collection of blue-and-white urns, jardinieres and bowls. I took the colors and ran with them."

Originally, the intent was for the river room to be casual. But while visiting New York City, the client and his wife bought two painted nineteenth-century English cane-and-satinwood armchairs for the room. Jordan's response: "You know, that ups the ante. I'd been thinking wicker." The space is elegantly wicker free. An Irish Regency daybed is in one corner; a sociable, two sofas and two nineteenth-century slipper chairs are among the other pieces upholstered in blue or in blue-and-white chinoiserie fabric. A special grace note is a painting of irises by Elizabeth Nourse, of Cincinnati, a friend of Mary Cassatt's. The painting hangs above a tiered and expandable Irish Regency table, on which seven pieces of blue-and-white porcelain are displayed.

In the adjacent living room, "we decided to keep a needlepoint carpet we all liked," Jordan says. "It has singular colors—chartreuse, blue, green and a





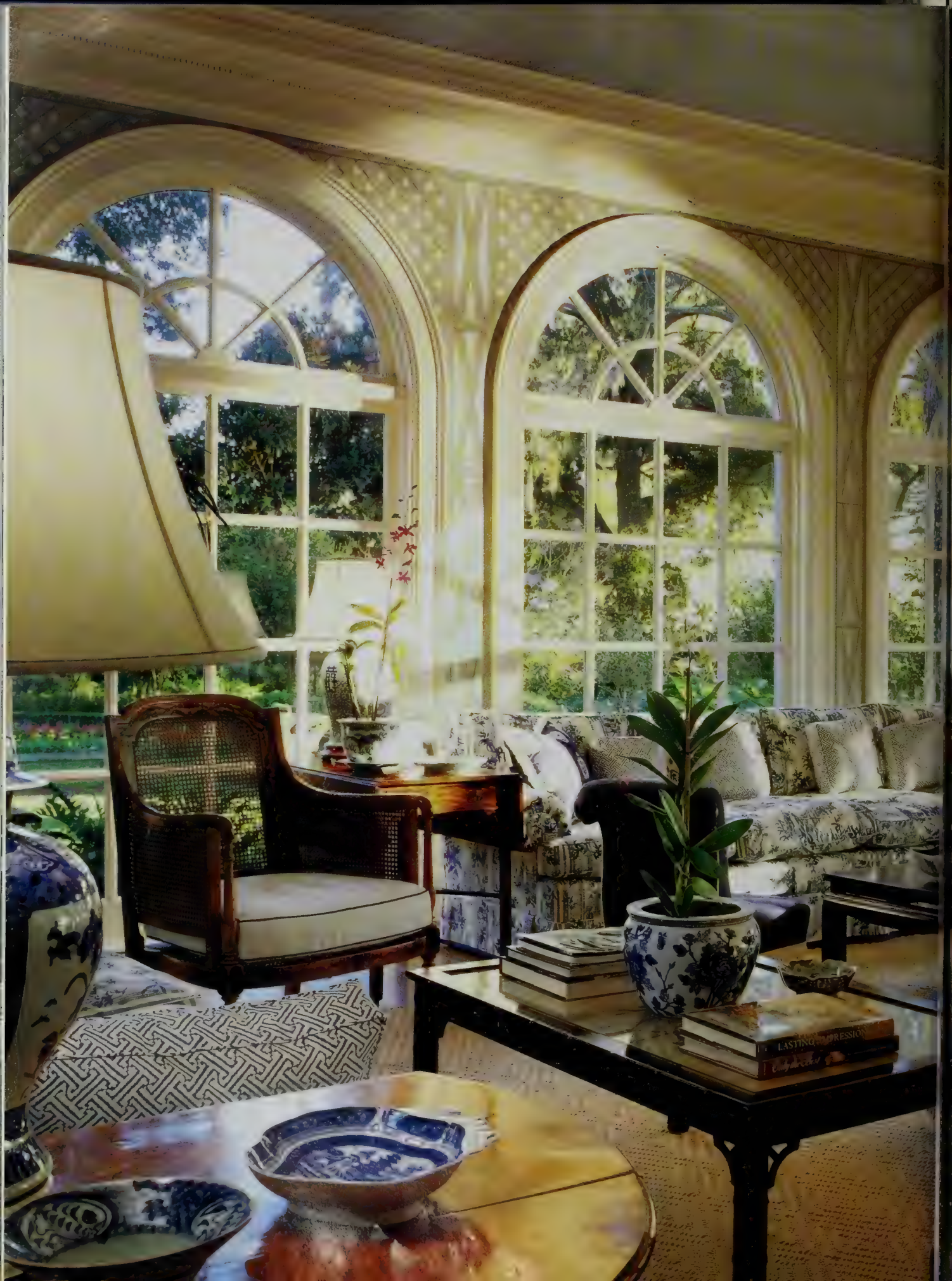
ABOVE: The living room's bay window looks out onto the property's walled garden. Brunschwig & Fils drapery fabric. Clarence House blue armchair velvet. Pillows from Kentshire Galleries. Guinevere Antiques tortoiseshell-and-silver box. Custom sofa fringe by Scalamandré.



great red—on an oatmeal background." The room's red walls, which were too dark, were repainted in shades of highly glazed vanilla with trompe l'oeil wood panels. "The walls predominated before," the wife says. "Now the art and furniture do."

Like the other principal areas, the dining room contains art and furniture Jordan describes as "serious." He points out a Frank W. Benson portrait above an English sideboard, an English triple-pedestal table and its accompanying mahogany chairs, and a Swedish chandelier, all nineteenth century. He notes the hand-painted wallcovering and the draperies and valances. "They look like something Cecil Beaton painted," he

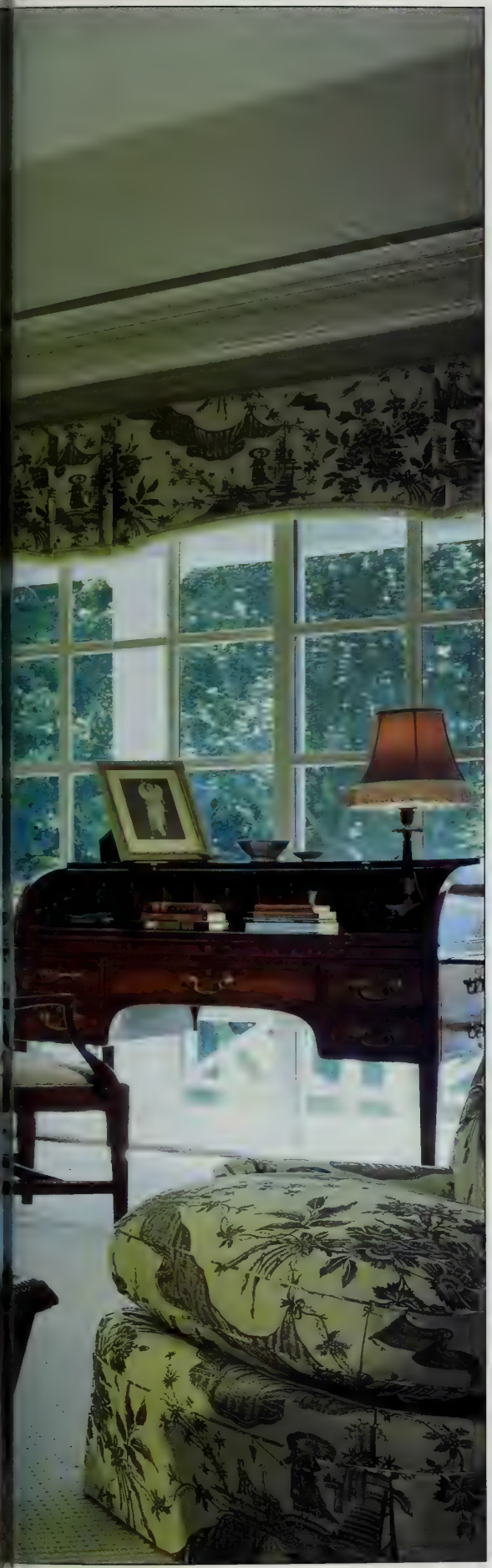
By using a hand-painted Chinese-style wallcovering and bright fabrics in the dining room, Jordan "brought the gardens inside." Schumacher raspberry ombré drapery silk. Underdrapery cotton from Lee Jofa. Custom Scalamandré fringe. Patterson, Flynn & Martin carpet.





The light-infused river room, facing the rear garden, pool and river, is arranged to accommodate several comfortable seating areas appropriate for gatherings of any size or formality. Chinoiserie chintz by Lee Jofa. Pierre Frey pillow fabrics. Patterson, Flynn & Martin sisal carpet.





LEFT: For the master bedroom, Jordan chose a softly toned toile depicting a scene that complements the river views. "One fabric throughout the large room makes the space more intimate," he explains. Baccarat chandelier. Decorators Walk canopy lining. Clarence House toile.



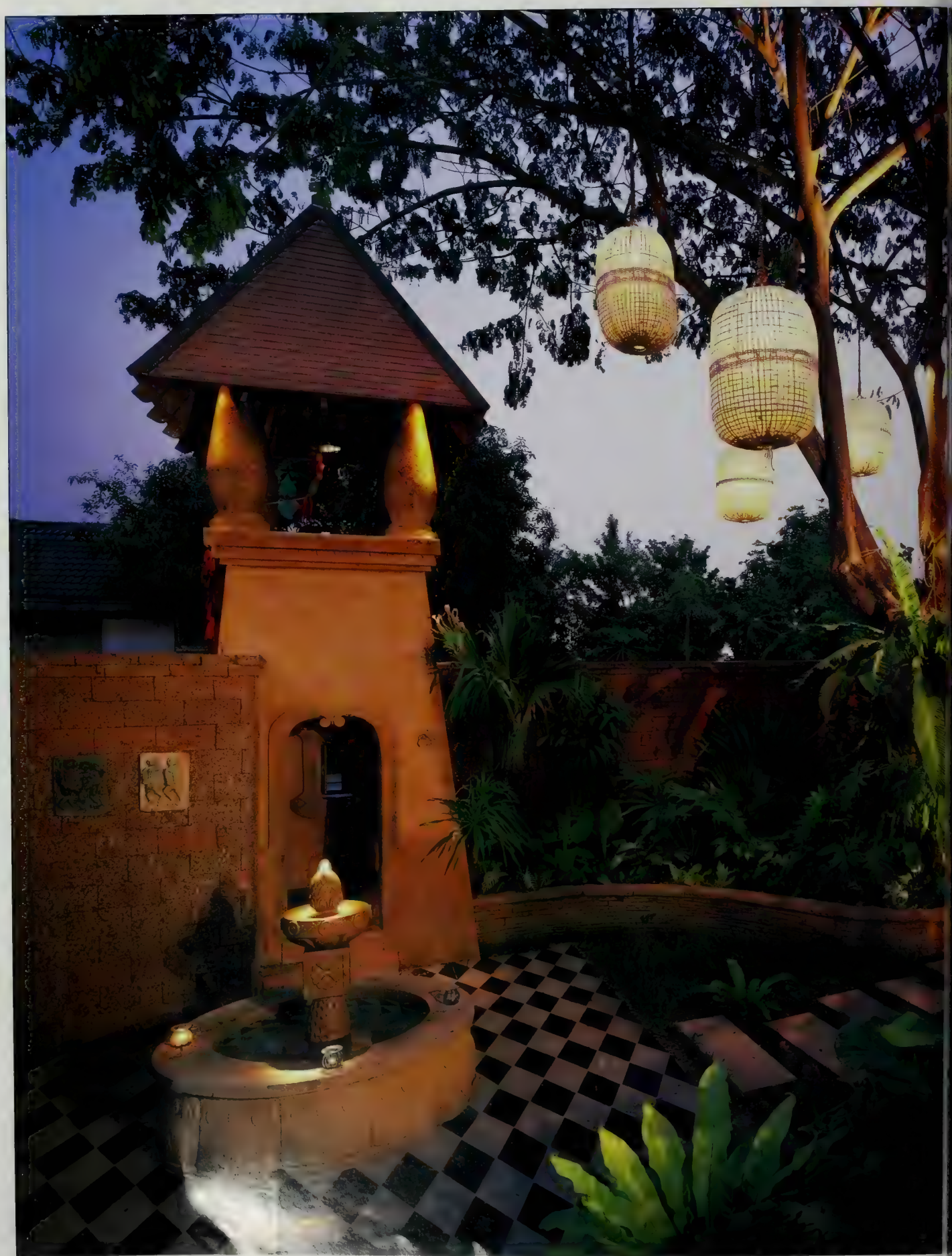
says. "The light comes through and ignites the reds. They're every color of lipstick. They're mouthwatering shades of raspberry and watermelon." Although the clients did not immediately like the strong colors, they responded to a gentle nudge from Jordan. "There was no 'having to work things out' with this family," he says. "They're as good as it ever gets."

Other rooms on the first floor include a pine-paneled breakfast room with a Grandma Moses painting, *Pond in Fall*, and an Ernest Lawson oil of New York's Flatiron Building, and a library with waxed knotty-pine walls and a comfortable orange-chintz-upholstered sofa and wing chair. "This is where the family sits and visits and has serious conferences," Jordan says. "And where we watch the news together," the husband adds.

"The whole house is about hospitality—Southern hospitality," says the Louisiana-born designer. The couple, both originally from Mississippi, frequently entertain their friends and hold benefits for charitable and Democratic political causes. They are also involved with the Jacksonville Symphony Orchestra. "Even this room is a part of that

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ABOVE: Behind the house, the terraced garden encompasses a pool and an outdoor dining area. At the river's edge is a pier with a swimming platform, a sun deck and a small boathouse for storing a ski boat. Manatees often play in the water around the pier.



TASTE FOR THE TROPICS

A LANDSCAPE DESIGNER'S LOVE FOR ASIA IS REFLECTED IN HIS BANGKOK GARDEN SANCTUARY



Never do anything twice. Experiment. Do weird things," says landscape designer Bill Bensley. "Once you start repeating yourself, you're through."

Those are tall orders from arguably the busiest landscape designer in Asia. But as is clear from his new Bangkok residence, the California-born, Harvard-educated Bensley knows how to take his own advice. His house is dubbed Baan Botanica, in tribute to the fifteen hundred species of plants growing in its nursery and gardens. Located on the outskirts of downtown Bangkok, it is an oasis of lush tropical greenery, a delirium of texture and color and a tapestry of styles inspired by exotic, wide-ranging travels. For Bensley, who lives there with his partner, horticulturist Jirachai Rengthong, and his father, Kenneth Bensley, it is an incubator for fledgling ideas as well.

Since launching Bensley Design Studios in 1989, Bensley has created roughly one hundred resort and hotel gardens. They include the Regent, Chiang Mai (see *Architectural Digest*, September 1995); Rajvilas, India (see *Architectural Digest*, August 1998); and Novotel, Lombok (see *Architectural Digest*, December 1999). With offices in Bangkok and Bali, he currently has more than twenty projects on the drawing board. But unlike many Asia enthusiasts who favor an austere aesthetic, Bensley takes an extroverted, more-is-more approach. A product of southern California, he is a master of inventiveness.

His gardens are not just stage sets for the architecture they house. They are events in their own right. They have a cinematic quality, changing, as in a movie,

In the entrance courtyard of landscape designer Bill Bensley's residence in Bangkok, Thailand, lanterns illuminate the bell tower and a gate leading to the water garden. ABOVE RIGHT: The south loggia has a view of a small tropical garden and a cluster of Balinese flags.

Interior and Landscape Design by Bill Bensley
Text by Carol Lutfy/Photography by Erhard Pfeiffer





"THE FACT THAT PEOPLE STILL WORK WITH THEIR HANDS HERE ENHANCES OUR ABILITY TO DO THIS TYPE OF DESIGN."

from one self-contained scene to the next, and combining far-reaching multicultural influences with elements of fantasy. His passion for gardens dates back to early childhood, but he only stumbled upon landscape architecture in his late teens. "I was calling the fire department for a career studies class in high school, and I accidentally dialed the wrong number," he recalls. "The man who picked up the phone said he was a landscape architect. I said, 'What's that?' And he came over to my house and showed me slides from Knott's Berry Farm."

While at California State Polytechnic University, Pomona, Bensley won the American Society of Landscape Architects' highest honor for a student and was awarded a full fellowship to Harvard's Graduate School of Design. He moved to Asia at the urging of his friend and frequent collaborator, Thai architect Lek Bunnag, upon graduation in 1984. Five years later Bensley established his own landscape design practice in Bangkok. More recently, Bensley Design Studios has expanded its reach into the

Bensley designed many of the pieces in the sala, or living room, including the sofa, the armchairs and the low table. The gold-leafed elephant painting, by Bensley Design Studios, is flanked by a Thai spirit box and two *chofa*, or temple ornaments, covered with copper tiles.





domains of architecture and interior design.

Baan Botanica represents Bensley's first foray into these new areas. He not only reinvented the house and gardens, he conceived its interiors and some of the furniture and art objects as well.

When he bought the property in 1997, it was a homely faux-colonial-style house "with a big puddle in the middle of the grounds and a lot of ratty trees around," says Bensley. By coating the original two-story structure with a mixture of rice husk and plaster, he gently augmented its original form. In what might be his most creative flourish, he used organic fertilizer—as opposed to paint or stain—to give the exterior its rusty color.

Tucked into a quiet residential street, Baan Botanica [illegible] an immediate visual [illegible]. Its fanciful front entra[illegible] a sculptural bell tower, is flanked by a laterite wall. One steps into a small courtyard paved with harlequin-patterned tiles and punctuated by a Mexican-style fountain. The courtyard, a meeting point for the two main axes of the grounds, leads to both the house and the water garden.

"Baan Botanica is a blend of things that we put together from different cultures and places," says Jirachai. "The shape of the water gar-

Above Left: A circa 1950 teak dresser in the master bedroom displays two cast-bronze fantasy animals from southern India, a pair of carved Balinese lions and a wood figure from New Guinea. A watercolor by Bensley hangs on Thai silk above.



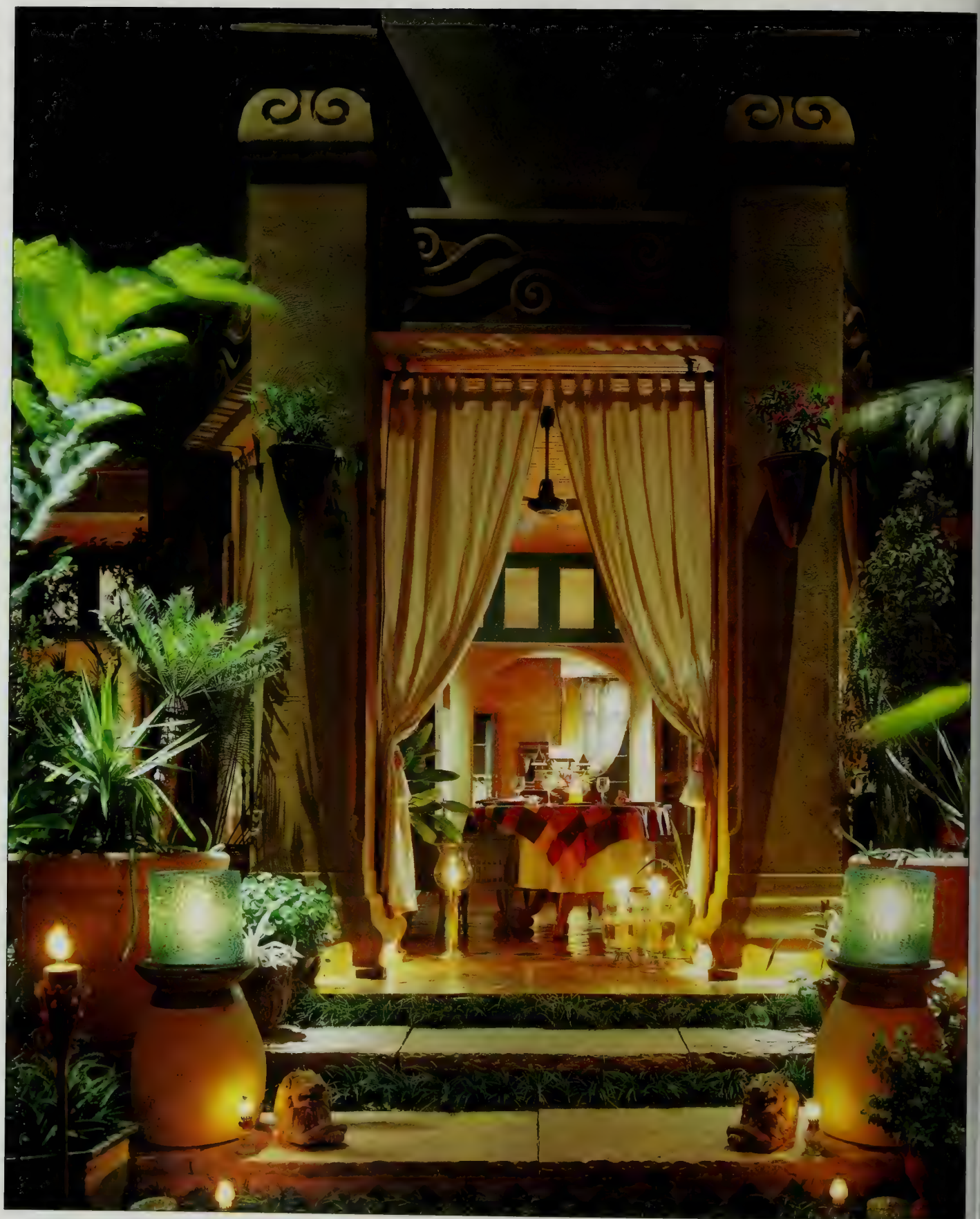
Behind the bed is a post office cabinet from Rangoon. Near a 19th-century Chinese apothecary's chest, rear, are a Thai architectural bracket, a painting by Bensley's studio and hanging *malit tao rung*, or seeds from a fishtail palm. Jim Thompson bedcovering silk.

den gate, for example, comes from Bali. The lion on top of it we saw in Portugal. The symbol above the door, which means number one, is Thai. And the heavy wood doors are from China."

It is classic Bensley style to meld these elements to create something familiar but entirely new. "The fact that people still work with their hands here really enhances our ability to do this type of design," he notes.

The interior is filled with a staggering collection of objects and furniture: Pakistani chests, Afghani window frames, Indian and Indonesian doors, sculptures, and textiles and ceramics from every corner of Asia. Yet Bensley's eye favors functional, unglorified, everyday objects, such as birdcages and chicken baskets.

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Bensley planted *mondo* grass between the sandstone steps leading to the dining area, which is "the sunniest part of the house," he says. "It's where we keep our collection of agave and cactus plants." The lanterns are made of cracked glass, bronze and sandstone.

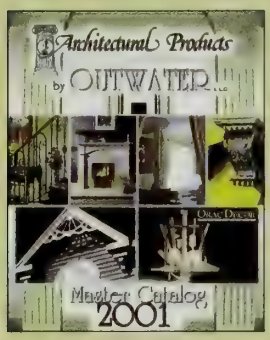

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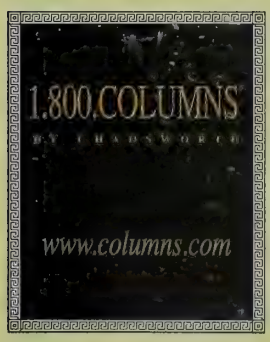
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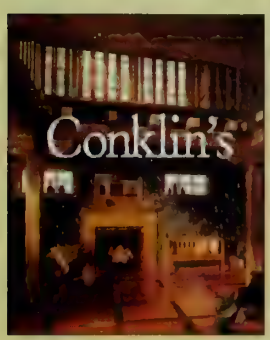
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REINVENTION

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The apartment's bedrooms are discreetly set apart from the public spaces. Immediately to the left of the entrance—just past the Warhols—a small vestibule serves as the gate to the private wing. One door leads to the master bedroom and its attendant dressing rooms, and another to a suite of guest bedrooms. As in the rest of the apartment, a barely tamed exuberance of textures is the rule.

The master bedroom is reached at the end of an L-shaped hall, the walls of which are finished in a diamond-patterned ivory horsehair fabric. The bedroom itself is lined with bark paper, which gives the room just a suggestion of roughness—a theme echoed by the custom-made bronze-and-leather bed. Again, the wall treatments stop below the ceiling in an effort to maximize the perceived size of the room. Two cork screens by Eileen Gray frame the windows and help accentuate the room's hushed feeling. The adjoining master bath is home to more curiosities: a pressed-straw dressing table by Saint-Gilles and a Tiffany dressing mirror in mother-of-pearl mosaic.

To give the guest bedrooms an air of independence from the rest of the apartment, Sills and Huniford handled each as a sort of case study, breaking from the logic they established elsewhere. In one of them is a sporty fantasia of vertical stripes; their color—gray—is the only thing linking the room to what has come before. Another guest bedroom is a study in the possibilities of lacquer paint, a treatment that reappears in a small children's den, off the kitchen, at the opposite end of the apartment.

In pursuing that simple brief—to make a home for the art—without recourse to the status quo, Stephen Sills and James Huniford were forced to synthesize a middle ground between the art and the spaces it would occupy. At each point they had to balance the vigor of the individual artworks, the themes they had established to bind them and the perceptual problems posed by the space. They responded with their own collage in three dimensions. As Huniford says, "The clients wanted a really extraordinary thing—which they got." □

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feet here, six feet there, to get it just right," Fleetwood recalls. "He was concerned with how the house would unfold as you drove in: He wanted you to have a mere glimpse of it at first, and then as you went around a bend you would get more of it, and after that it would just keep growing on you—the important thing was that you should never be able to see the whole house at once."

Indeed, the unmitigated bulk of it fairly compels a visitor to wonder if it might not possibly add up to the biggest house in all East Hampton. "As of that summer it was," the architect confirms with a laugh. The compound, with its myriad outbuildings—including a boathouse, a greenhouse, a poolhouse, a garage and two gazebos, most of them constructed with the same bracketed gambrel elements as the main house—had taken three years to bring to near-heroic culmination.

"From the moment I got involved, which was before any interior detailing had been done," Marjorie Shushan remarks, "I lobbied to bring the doors and floors and stairs and the mantels and moldings up to a level so high—that 'world-class-house' level—that when I took the décor down to the casual here and there, as I was going to have to do for it to be livable, it would still be distinctive. Mind you, I never saw this as a beach house so much as a country house at the beach." To help with the detailing, the designer enlisted Brian O'Keefe, an architect with whom she had collaborated on a variety of demanding, if not quite "daunting," projects. They proceeded to take their cue from the wife, who had rightly pointed out that "the rooms are so big they can absorb any amount of formal detailing and not look fussy."

The interior architectural tone was smartly set by the introduction of two-story raised paneling in the twenty-five-by-twenty-eight-foot, twenty-four-foot-high entrance hall. The twenty-six-by-thirty-four-foot living room boasts raised-panel wainscoting, as well as a beamed ceiling designed diagonally along the lines of one the husband had admired in London. His home office also has raised paneling, not to mention a Doric cornice. But then, because O'Keefe, in his own words and at his clients' direction, "was out to establish a hierarchy of formal *and* informal, the way they did in the great late-nineteenth-century houses," the Jacobean-style winter family room was outfitted with stained wall panels and an old-barn-beam ceiling. And in some of the guest areas, the atmosphere is downright rustic, thanks to walls paneled with distressed red-oak boards. The sheer quantity and detail of the woodwork necessitated that four millwork shops be retained simultaneously.

In the decorating, the wife and Shushan shared a preference for earth colors, which shows up in the multiplicity of custom-made rugs. "In terms of texture and tone, we tried to keep everything tranquil and subdued, with lots of creams and warm beiges, so the change from room to room would be exceedingly subtle," the designer elaborates. "I wanted to be able to walk through all thirty rooms and feel that I was in the same house."

Marjorie Shushan continues, "I didn't just sit back and passively collect furniture for this place. I was out there walking the streets to nail every piece you see, to give this house the warmth and age I promised I would." She started out with a visit to Los Angeles, where in designer Rose Tarlow's shop she and the wife purchased an Irish Regency table for the entrance hall that helped to dictate the decorating scheme for the rest of the house. "My favorites of all the antiques we bought turned out to be not the gilded but the weathered ones—the ones with personality, like that great bark folk art hand in the entrance hall," the wife says.

"The house *is* a great presence from the outside," she concedes. "To tell you the truth, we were a little surprised when it became this big. But it no longer seems cavernous to me; if I bypass the guest wing, it's just a house—a nice-size house. Because inside there are all those wonderful warm wood tones, and the furniture's so comfortable that it's almost a sin to stand. We asked for a world-class house, but we wound up with something even better—a world-class home." □



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OHIO ORGANIC

continued from page 170

ed a greater challenge. Each required a separate template and had to be precisely fitted to withstand the extremes of the Ohio climate. In contrast, the masons had to be urged repeatedly to make the walls rough and irregular. Despairing of their willingness to abandon their customary exactitude, Skilken suggested they drink beer before laying the stones.

From the granite-paved forecourt one enters the house at its middle level. Brazilian cherry bridges and stairways lead through open cages of laminated-pine beams, linking semi-enclosed areas within the light-filled space. There is a view down through plate-glass balustrades to a seventy-five-foot-long serpentine pool lined with mirror-and-glass mosaic, which was laid by a pair of craftsmen from Mexico. The pool is surrounded by sandstone pavers, lime and banana trees and lofty palms. Three wedge-shaped guest suites radiate from a spiral stairway ascending to the master suite. To the left of the entrance is a walkway to an open-sided living/dining area, with steps leading up to a round kitchen. Suspended above both is a belvedere/bar that Skilken calls his storm room—a place to enjoy rainy weather or a full moon through the glass ceiling vault. The upstairs rooms open onto roof terraces, which gave Skilken a romantic setting for proposing to his wife, Karen.

Though they are now expecting a child and will have to baby-proof these vertiginous spaces, Skilken continues to describe the house as a place for big kids. Secret passageways are hidden within the masonry walls, and the kitchen's refrigerator and microwave are mounted on an elevator that carries them down to the pool or up to the storm room.

To keep the plants healthy, the glass is unscreened and natural light floods in, bringing the labyrinthine interior into relief and adding a warm glow to wood and stone. When night falls, a constellation of tiny lights sparkles off the glass and heightens the sense of mystery. And yet, for all its complexities, the house is surprisingly compact, and its living areas seem intimate, thanks to the arced beams that embrace them. It also reaches out to the landscape, pulling in vistas of nature to complement the sophisticated artifice within. □

ENGLISH ACCENTS

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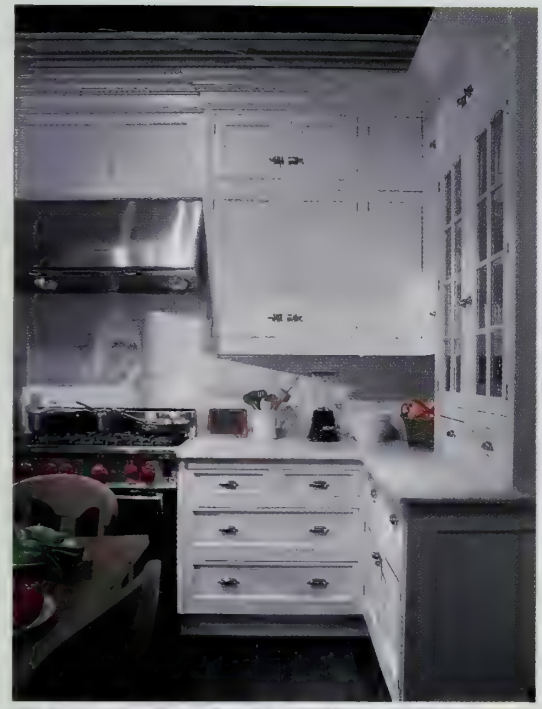
In the double-height living room, another grand mantelpiece, which was designed in homage to one of Lutyens's own creations, dominates its angled chimney breast, drawing visitors' eyes up to a geometric paneled ceiling. There, as in the rest of the house, the furnishings are a multicultural hodgepodge: nineteenth-century English chairs, modern upholstered pieces, matchstick bamboo blinds, ancien régime fauteuils. To compensate for the lofty proportions of the space, some of the antiques have a sky-high attitude, like a seven-panel coromandel screen (mounted on a wall bracket to give it greater presence) and a towering walnut secretary crowned with creamy faience jars.

"I'm a Gemini, so I like variety," says Sally Richardson, who has filled her garden with roses new and old, from meltingly romantic heirloom varieties to pert modern hybrids like Sheer Bliss. "It makes for a house that's interesting. And all those houses that we saw in England and France were a mishmash of things from different countries and different periods."

"Sally loves French and English country, and given the setting, which is pretty forestlike, it was totally appropriate," says Wiseman. "The trick was not to let it seem overdone, which can often happen when you're trying to make a new house picturesque." And, he adds, not too overtly feminine, particularly in a household where the female-to-male ratio is three to one. In the master suite, for example, Wiseman gave the pale apricot palette extra clarity by underdressing the canopy bed and hanging antique black-and-white photographs of architectural details found in Paris, where the Robinsons keep a small apartment. "To me, photography is a more masculine art form," Wiseman explains. "It was especially important for me that the bedroom work for John, too."

So picturesque is what the clients wanted, and that's what they got—though with at least one limitation. Along with the vintage telephones used in the house is an old electrified butler's bell that Sally Robinson brought home from England. It works beautifully, she says with a laugh. "But when it rings, who comes running? Me." □

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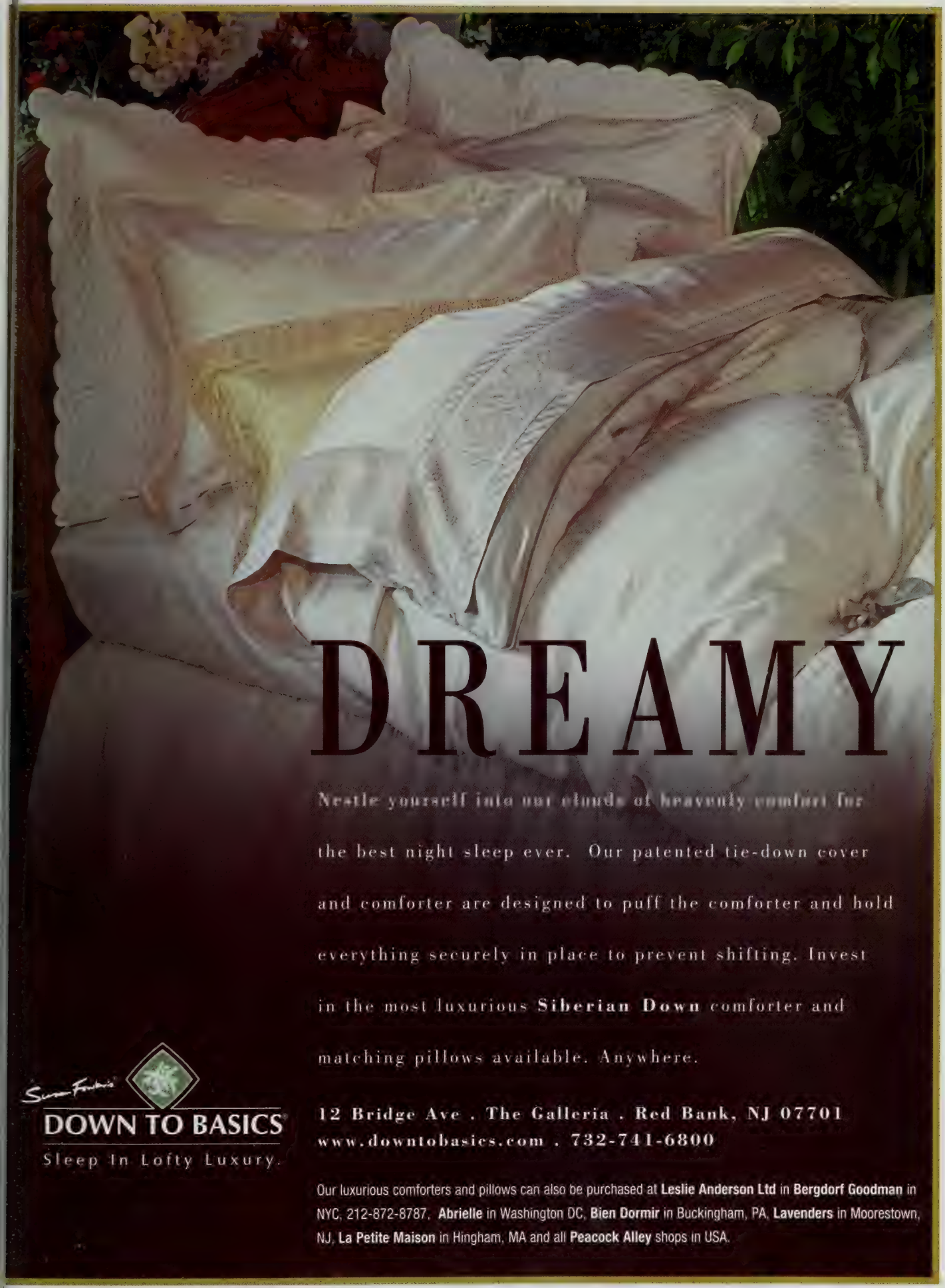
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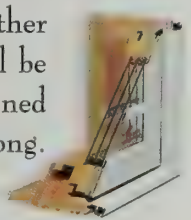


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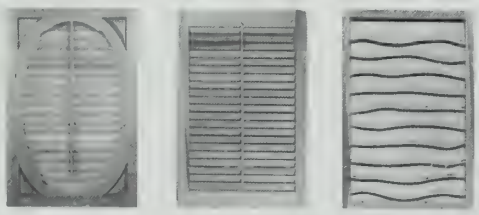
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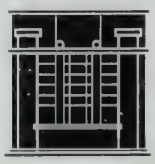
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the sculptor Tom Penn. The room is well lit and wonderfully unobstructed, and it provides the appropriate setting for Picasso, Stella and company.

"Not all of the works that my husband and I acquire are by well-established artists," says the wife. "We're always on the lookout for new and unknown work, especially when we're traveling." In the library, which Dwork painted a studious red and finished mostly with Arts and Crafts and other sturdy and sober furniture, hang three watercolors by a contemporary artist from Zimbabwe named Lungu. "Returning from a trip with a work of art is a way of remembering a place. In a way, it gives the work an added meaning, an added significance that the artist may have never intended."

Devoting the whole of the newly incorporated one-bedroom apartment to the master suite was the best way Dwork could conceive of giving the couple the sense of space they so wanted. "A library can be small and cozy, a kitchen can be small and efficient, but after the living room, it's in the bedroom where we most need space and where we spend so much time," says the designer. The emphasis there is on a sensuousness derived of textures. The walls are painted a pale gray blue. The

"I love to do a lot with very little," says Dwork.

carpet is of soft wool, the bedcovering of cashmere, the headboard of silk; a sofa and ottoman are re-covered in a vanilla cotton terry. Above the headboard is a bronze by Bruno Romeda, *Maze*, commissioned specifically for the room. On the opposite wall hangs *Mother and Child*, a lithograph by Henry Moore. A Buddhist miniature acquired on a trip to Mongolia sits atop a side table. Everything in the room seems to invite repose.

"Now this place really is perfect," says the wife. "We've solved our space problem and given the art collection and ourselves a home. What's more, we never had to move." □

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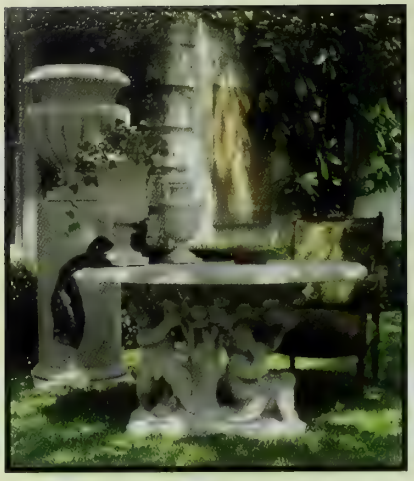
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seen from the grand hall. "A sense of activity is essential in a successful hotel," the designer explains, "and here the bar had been neglected, almost sequestered." Also with the hotel's sense of activity in mind, Cortner reconceived the way the grand hall was furnished, centering it on a vivid red banquette rather than on a table, as it had been before. "Seating invites visiting and lingering," she says. "There's nothing worse than coming into a big hotel and finding its large public rooms empty. Hotels must have life, conversation, eating and drinking. There must be a sense of coming and going all day and all evening long."

After these changes to the function of the public rooms, the designers tackled the beauty parlor aspect of the rehabilitation. The walls of the grand hall were painted pale gold, and the trim was gilded; more molding and trim were added to the ceiling; a wood floor was replaced with marble; bold red and gold fabrics covered the chairs and sofas; and the lighting was augmented for a theatrical feeling. In the rotunda as well, the designers warmed the palette, reconceived the lighting and restored the handsome existing plasterwork. The grand ballroom's romantic murals were rehabilitated, its moldings cleaned and sharpened and its lighting improved.

All of the hotel's basic guest rooms were gutted and rebuilt. "Our goal was to take advantage of Rome—of its colors, of its views, of its rich and wonderful decorative history," says Cortner. "We were blessed with high ceilings and tall windows, which we draped for dramatic effect. We chose artwork, either paintings or murals, that show scenes of Rome, with its fountains and statues and monuments." Baths were modernized; Murano glass chandeliers were installed; and the pattern for the custom-made carpets was based on that of an Italian fabric from the 1600s.

The team paid particular attention to the hotel's Royal and Bulgari suites. Originally consisting of a living room and a bedroom, the Royal Suite was enlarged to encompass a proper entrance hall, a dining room with its own pantry and wine room, a study, a powder room, his-and-her dressing rooms and a large bath. "At this level of hotel life, space is as important as opulence," remarks Cortner. "A guest here can entertain privately. He can seek refuge from public life, no matter how brief his stay."

As throughout the hotel, the antique furniture from the Grand's substantial collection—mostly Italian and French pieces from the eighteenth and nineteenth centuries—was retained in the Royal Suite. (Although the hotel's archives are not complete, it is known that many fine antique pieces were acquired when it was owned by the Aga Khan.) The floor, wall, ceiling and window treatments and the palette in the Royal Suite are related to those in the rest of the hotel: burnished Belle Epoque luxe, red and gold, highly detailed and beautifully crafted. Some elements go back to the hotel's inception; others, like the Pompeian-inspired mural that rings the suite's dining room ceiling, were added by Cortner's craftsmen.

If stepping into the Royal Suite is like slipping into your own apartment in a rambling palazzo of the end of the *ottocento*, stepping into the Bulgari Suite is more like traveling to the 1930s and 1940s. The product of an innovative collaboration with the estimable Roman jewelers, one of the oldest in the city, the suite retains the building's existing architectural detailing while allowing its applied decoration and furniture to reflect a more contemporary sensibility.

In configuration the Bulgari Suite is more conventional than the Royal Suite —it consists of an entrance hall, a living room and a bedroom with adjoining bath and dressing areas—but in treatment it is looser and more lighthearted. Platinum and gold, the colors of Bulgari's jewelry, and vivid jewel tones replace the traditional browns. Walls are what Cortner calls "artery-clogging cream"; the pictures, still with Roman themes, are on loan from the Bulgari collection; the accent furniture is largely in the style of 1940s France in its lines and allusions.

What would César Ritz think of the St. Regis Grand? "I like to think he'd still see his original conception," says Sandra Cortner. "But he'd also see that the hotel has been kept up and kept alive, kept elegant but fresh, dramatic but practical, formal but friendly." All this—and electric light and baths are still free of charge. □

SOUTHERN COMFORTS

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hospitality," the wife says, referring to a space at the front of the house known as the rear gallery. "On one wall there's a desk, and on the other side there's a settee with a tea table where you can eat."

To warm up the rear gallery, Jordan placed an Indian rug in blue, rust, honey and brown on the beige-and-black-marble floor. He enlivened the room's windows with chartreuse ombré silk taffeta valances with fringe and gimp, and he covered the walls of the adjoining stair hall in a vivid celery hue.

The spacious master bedroom, with a balcony overlooking the river, is serene. To complement the ivory carpet, Jordan chose a brown-and-cream

> "My challenge was to give each room a personality—to give the family a reason to use every single room."

toile depicting Chinese women carrying lanterns on bamboo poles. "I like to think of the poles as fishing rods because of the river," he says. "The clients loved the fabric at first sight." The toile is used on the walls, for the planter's bed hangings, for the draperies and the valance and on the upholstered sofa and chairs.

But there, too, the designer surprised the residents. The inside of the bed is lined in peacock blue. For the sitting area, he found a nineteenth-century Baccarat chandelier with topaz and amethyst pendants in New Orleans. "That was just fate," Greg Jordan says. "Some people in my office told me I couldn't put purple in the bedroom, but the clients agreed with me."

After the house was completed, the couple sometimes woke up at four or five o'clock in the morning. They would turn on the lights and walk through all the rooms, thinking, as they went from cream and brown to celery to watermelon to blue and white, that the house was everything they had wanted it to be. "It's been a year and a half, and we still do that," says the husband. "And we still feel the same way." □

TASTE FOR THE TROPICS

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What originally attracted him to the house was the potential for alfresco living. The south loggia—an open-air dining area that enjoys excellent views of the small tropical garden—is now the centerpiece of Baan Botanica. It feeds into the living room, which is also known as the elephant sala, after the gold-leafed painting of an elephant hanging over the sofa. The room's natural fibers and airiness lend a casual flavor.

Dominated by hues of ocher, cinnamon and bronze, the master bedroom is warm and intimate. It is furnished with heavy wood pieces—a nineteenth-century Chinese apothecary's chest and a Burmese post office cabinet, for example—and paneled on one side with a wall from a traditional Thai house.

By contrast, the gardens are lush, densely planted and impressively versatile. They shift from style to style—elegant courtyard to Balinese water garden, party lawn to tropical swimming pool—without feeling awkward or contrived. "That's the secret—to create discrete rooms within the landscape," Bensley explains.

Bensley and Jirachai are devoted to cultivating plants. They collect sansevierias, agaves, calatheas, heliconias and plants in the ginger family. They have more than twenty-five species of plu-

> Bensley's gardens are not just stage sets for the architecture they house. They are events in their own right.

meria, from huge white and yellow to tiny blood-red flowers. In addition, Jirachai keeps a nursery, where he breeds *Aglaonema*; he has developed almost two hundred new strains.

Indeed, even while Bill Bensley's design interests and projects seem to divide and multiply, it is perhaps the down-and-dirty, hands-on work of maintaining gardens that remains his real passion. "I'm a gardener first," he says, "a landscape architect second and a designer third." □




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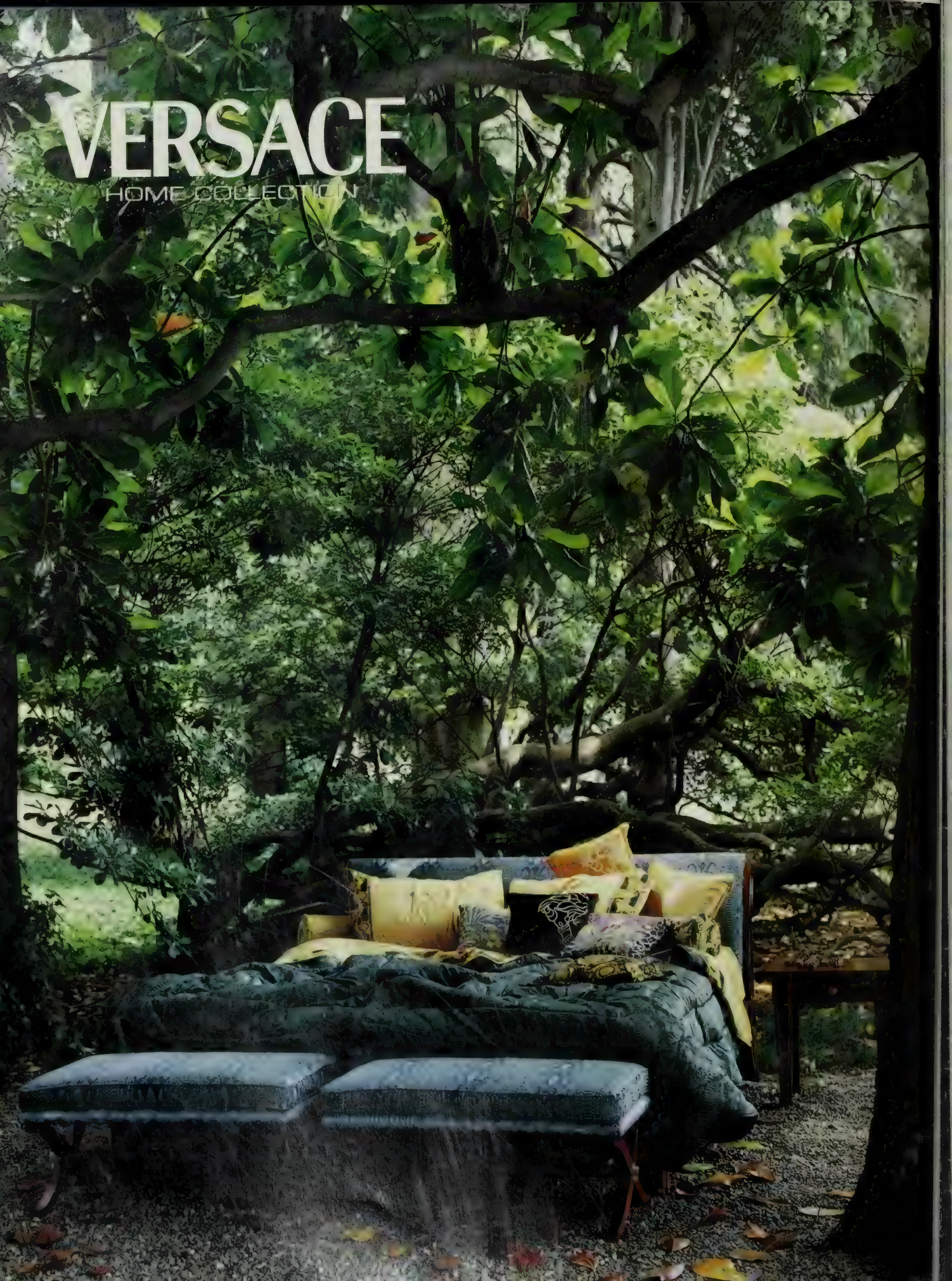


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